

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVII, No. 1,208.

NEW YORK: SATURDAY, FEBRUARY 15, 1902.

PRICE TEN CENTS.



JANE KENNARK.

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TO CORRESPONDENTS.

The first forms of THE MIRROR to bear date of March 1 must be put to press on Friday, Feb. 21, owing to the fact that Saturday, Feb. 22, Washington's Birthday, is a holiday. It will therefore be necessary for correspondents to forward their letters for that number at least 24 hours earlier than usual, to reach this office not later than Thursday evening, Feb. 20.

IN OTHER CITIES.

SAN FRANCISCO.

It's possible to write about "the weather." The weather, however, Jan. 27-3 had a noticeable difference from the weather in the city. It was an un-California weather, in that it was rainy, and cold. There were three new plays presented during the week that had never been seen here before, at the Alcazar, the Grand and the Grand.

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A full house welcomed the Grand and the Grand. The Grand, in its second and final week at the Columbia, did fairly well, and was voted a success.

The attraction at the Grand 27-3 was Edwin Arden, supported by the Stock co., in his own four-act play, Zorah, its initial presentation here. Each of the four acts was excellently mounted. The principal characters were in the hands of Edwin Arden, Laura Nelson Hall, and Gardner Crane.

The Alcazar, prettily continued, steadily staged, and produced with a certain smoothness from first to last, was the bill at the Grand 27-3. The cast included Anna Lighter as Constance, Ferrie Hartman as Anna, Harry Cashman as George, and the Grand.

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Margaret Marshall, and Marjorie Mitchell were in the company of Fisher's Grand Hall are being played, and the house will no doubt open as Fisher's Exchange Theatre in March.

MILWAUKEE.

A large audience, representing the best class of Milwaukee theatregoers, assembled at the Grand Theatre Jan. 27-3 to witness the play, "The Grand."

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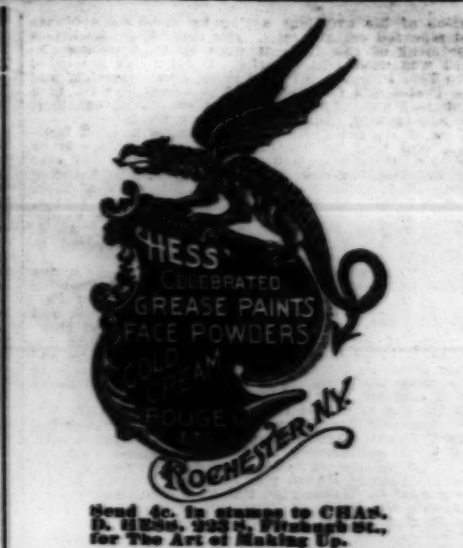
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headed and well conducted hall 2. All the theatres were represented. The Alcazar presented P. T. Powers' Madison Square Garden Cane Walkers and Jubilee at their hall 2. The Alcazar, in its second and final week at the Columbia, did fairly well, and was voted a success.

Providence. At the Empire 2-3 large house saw The Volunteer. The play was well mounted and acted by a good co., with Frances Whitcomb as Grace, Robert, Benjamin Manning as Howard Sturges, C. E. Quinn, and Mary McKee as John. The Alcazar, in its second and final week at the Columbia, did fairly well, and was voted a success.

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clation of his excellent acting by generous applause and repeated curtain calls. His careful, conscientious execution of the different roles seemed during the week was most praiseworthy. Other plays presented were "The Professor's Love Story," "The Supporting Act," a comedy, "The Country," and "The Country," and "The Country." James K. Hackett 10-12.

Leon Herrmann opened at the Empire to good business, and kept up that record for the entire week. Mr. Herrmann kept the house on the air and was successful in completely all. He was very cleverly watched his tricks. While some of them were not new or strange, others were very clever, totally the house from the first. In the vaudeville, the house was in a driving mood. A. J. McWaters, Grace Tyson, and their co. appeared to advantage. 10-12.

The attraction of the 3-4 was "The Daughter of the Desert," which proved a good drawing card. A. Hackett was an excellent Dwight Feltus. Thomas A. Bridgman and good William Small and George C. Robinson a capable Howard. Harry Hove gave one of his best performances in the title role. The house was in a driving mood. A. J. McWaters, Grace Tyson, and their co. appeared to advantage. 10-12.

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ST. PAUL.

The Chaperon was presented for the first time in St. Paul at the Metropolitan Opera House 3-4. One of the largest Sunday night audiences of the season was present. The opening night and the performance were most successful. The play was presented by the Metropolitan Opera House. The house was in a driving mood. A. J. McWaters, Grace Tyson, and their co. appeared to advantage. 10-12.

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PORTLAND, ORE.

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Gregor assumed Miss Lett's role at both performances in a capable manner. Miss Lett had on her recovery from the illness as to be able to take the co. at Toledo on 3.

MONTREAL.

The principal event of this week was the performance of "The Daughter of the Desert" at the Academy of Music. The play was presented by the Metropolitan Opera House. The house was in a driving mood. A. J. McWaters, Grace Tyson, and their co. appeared to advantage. 10-12.

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LOUISVILLE.

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A. All the Comforts of Home 17. The Bowery After
Dark 19. Kidnapped in New York 22.—ITEM:

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Ottawa, Ia., Feb. 11, Jackson 13, Los Angeles
13-15, Council Bluffs 17, Sioux City 18, St. Joseph
19-21, Lincoln, Neb., 22, Kansas City 23-March 1.
CLARA-GOYALLS (Hedwig Smith, mng.): Birming-
ham, Ala., Feb. 10-12, Jackson, Mo., Feb. 13-15, Stan-
dard 17-19, Pottsville 20-22.
MATHIE, CLARA: Victoria, B. C., Feb. 10-15, Van-
couver 17-19, New Westminster 20-March 1.
FRANCE-AMBIGUOUS (Wm. A. Smith, mng.): Ft.
Smith, Ark., Feb. 17-23, Bartlesville 23-March 1,
Paysonville 3-4.
RAILROAD JACK: Staunton, Va., Feb. 14, Charlotte-
ville, Va., Feb. 17, Alexandria 18, 23, Colom-
bia, N. Y., 24-25.
TIN KNIGHTS IN A BARROOM (Buddy Brumhead):
Milwaukee, Wis., Feb. 11.
THE SILENT GIPSEY (W. A. Smith, mng.): Clinton, Ia., Feb. 11,
Rich. Island, Ill., 12, Cedar Rapids, Ia., 17, Yonke-
ville, N. D., 20, Kansas 21, St. Joseph, Mo., 22, Kansas
City 23-March 1.
THE GOVERNOR'S SON: Savannah, Ga., Feb. 12,
Augusta 13, Atlanta 14, Montgomery, Ala., 15, New
Orleans 16, 17-20.
THE THIRTY OF YEARS (Hewitt-Smith): Frank-
lin, Mass., mng.; Ottawa, Can., Feb. 10, 11, Ham-
ilton 12, 13, Chicago 14, Lacon 15, Woodstock
17, Standard 18, Omaha 19, St. Catherine 20.
TUCKER, STANLEY: Lawrence, Ok. T., Feb. 10-15.
UP YOUR STATE: Elkhart, N. Y., Feb. 11, Singen-
sing 12, Olean 13, Wilkes-Barre, Pa., 14, Scranton
15, Rochester, N. Y., 17-19, Syracuse 20-22.
UP TO DATE: DAYTON SHOW: Chillicothe, Ill.,
Feb. 14, 15, Lacon 17, 18, Wrenona 19, 20, Tolson
21, 22, Mount 24, 25.
VAN DYKE AND EATON: Washington, Pa., Feb.
10-15, Fairmont, W. Va., 17-21.
WARDER COMEDY CO: Parsons, Kan., 10-15.

the National and will be followed by Dangers of

the National and will be followed by Dangers of Paris.

The Forepaugh Theatre Stock company are presenting this week Lost in Siberia, with the usual liberality in settings. Business large. Sowing the Wind is underlined.

Happy Holloman is at the Park Theatre. How comes the title-role. York State Folia Feb.

17. The Standard Theatre Stock company in A Guilty Mother, with the original scenery. Reaping the Whirlwind Feb. 17.

The Imperial English Opera company, under the management of William Rosenheck, continuing at Hamilton's Grand Opera House and is doing

will. Lehar's in English is the current programme. The French Opera company from New Orleans will open their Northern season at this house March 10.

On the Suwanee River is the offering at the People's Business medium. The Night Before Christmas Feb. 17.

Wurster's German Stock company at the Arch Street Theatre continues to large patronage. This week The Sunken Bell and Fuhrmann Henschel.

Dumont's Minstrels at the Eleventh Street House, have a new burlesque, Furnished Room to Let; or, Flat Living in Flats. It is one of the best acts they have presented. An entire new first part and The Cold Storage Trolley Car complete the programme. Crowded houses.

At the Academy of Music: Fiorini, Feb. 12; Jan Kubelik, Feb. 14; Paderewski, March 1; Metropolitan Opera company in Die Walkure, Feb. 13, and Manru, Feb. 15; Philadelphia Orchestra, Feb. 14 and 15; Barton Holm lectures, Feb. 24, March 3, 10, 24, 31.

Max Arnold, the billed comedian, will have his annual benefit at the Chestnut Street Theatre the afternoon of April 4. S. Parnassos.

ST. LOUIS.

**York State Folks Please—Current Bills
Many Concerts.**

St. LOUIS, Feb. 10.

The hit of the past week was York State Football at the Grand. It was regarded as the best football play seen here for many seasons, and in consequence the house could not accommodate the people that desired to attend.

Ray L. Roy

Handbook Currie, Great

James Lackey, manager of the club, said that Harry Jackson, who had been in the club for a long time, had exceptionally clever ways of making money. Manning played a return engagement at the club last night, but after Monday evening's business was not good. Sunday evening, at the Olympia, Miss Bob White was heard here for the first time. Marguerite Sylva, who has been in the club a few weeks ago with her husband, Prince, was suffering from a cold last night. Edna Burt was the center of attraction and made a decided success of her place and made a decided

Miss Sylvia appeared to-night and received a hearty welcome. Others in the company were Richard F. Carroll, Frank Deason, Thomas W. Fen, William E. Philp, Nicholas Burnham, Mathilde Preville, and Alice Campbell. The evening the Olympic was packed, the occasion being the annual benefit to "Budd" Mantz, treasurer of the house. Mr. Mantz has a large circle of friends who rally around him when the time comes.

Magician Kollar is the Century attraction week. Professor Kollar has some new illusions and tricks, and his performance is as interesting as ever. The County Fair 16.

The Telephone Girl came to the Grand more on Sunday afternoon, and was received enthusiastically. Dave Lewis is the Hans Nix.

pleased at once. Marie Richmond was singing Beauty Fairfax. Pearl Hight was singing Estelle. Charles Whyte, Eugene W. Charles Burrows, Arthur Conrad, John J. Ruby Kendall, Anna Conrad, Annie Lloyd, F. Field, and Mildred Franklin were others of the cast. A Hot Old Time follows.

A Lion's Heart pleased the usual Havlin once last week. This week The Fatal Weakness. Next is The Great Gatsby.

is the thrill, with Edwin Astoria, E. M. Frank R. Montgomery, Charles Western, E. J. Quilter, Howard Kyle, Ola Humphreys, Ralph, Louis K. Quintan, J. C. Price, P. H. James Curtin, May Wentworth, and J. Frank the prominent members of the company. Down Mobilia is underlined.

The Choral Symphony Society gave its concert of the season at the Odson Theatre last evening. The usual large and brilliant audience was present and was very enthusiastic.

the work of the chorus and orchestra. Gifford, soprano, was the soloist. The next concert will be held Feb. 20, with Jean Gars as soloist.

Die Nachein. A musical farce, was given at the Germania Theatre Wednesday night at the stock company. The occasion was the "b" of Leona Bergers, the attractive soubrette. The Temple Israel Choir, one of the best

Louis, composed of Mrs. Charles Day, Mrs. M. Dedmon, contralto; Newell E. Wiser; John A. Rohan, bass; Adele Ghio, William Book, cellist, and C. Elmer, who assisted Wolf's Band at a Sunday afternoon concert at the Odéon. The choir was heard solo and ensemble numbers.

...a decidedly favorable impression here. The Creator proved a magnetic leader. The Fair Chorus attended the concert Wednesday night in a body. A short business session in the recital hall preceded. Preparations are completed for the next concert. Almost 500 boxes have been sold. H. E. Rice is chairman of the Executive Committee, and Louis Merzbach, accompanist. N. Walter Mac-

the secretary, and Ernest C. Kinsler, of Frederick Fisher is the director of the orchestra.

Bolshoi Kiraifly has applied to the Fair authorities for a concession to display a pageant illustrative of the historical part of the Louisiana purchase. His plan also plates on exhibition of the ancient sports and games. The amusement would be held in the new building that Mr. K.

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Clifford

W. C. Cunningham, manager of the Tom's Cabin company at the Imperial week, gave a dinner Thursday evening, for the matinee, to Harry Richards, manager of the Ragged Hero company, and William Gager, and William J. Counihan, advertising agent of Havlin's, Grand and Imperial theatres.

WASHINGTON.
Otis Skinner at the Columbia—New
Society—Elk's Carnival.
(Special to The Mirror.)
WASHINGTON.

Otto Skinner's picturesque production of *Il Trovatore* was a success da Rimini with unstinted praise for large and fashionable audience assembled at the Columbia Theatre to-night. The star acting-as Landotto was regarded as work and applause and curtain call consequent. Marcia Van Dresser's Francesca Boucicault's Paolo, and William Knapp also won favor. Elton Golden will fol-

The High School Christmas, last, traction at the Academy of Music, opened to a large and pleased audience. Elmer Grandin is the star, and a company comprising Grace Estelle Clark, Helen Gurney, Fred Anderson, Ned Riley, Lee Daniel, J. E. Johnson, Joseph Graham, Eugene McGillion, and the Clifton children gives

Robert Romain, business-manager of the New Orleans French Opera company, while here completed arrangements for the appearance of this organization at the Lafayette Square March 8.

For the benefit of local charities Rev. D. Stafford, D.D., will read King Lear at the Lafayette Theatre at 8 o'clock on Tuesday afternoon.

BALTIMORE, Feb. 10. David Warfield appeared at Ford's Grand Opera House this evening in The Auctioneer, an audience that completely filled the large auditorium, and that received the star with considerable enthusiasm. David Warfield, an American

The play was well staged. Otis Skinner in *Princesses* da Rimini next week. Are You a Man? Feb. 24-29.

Virginia Harned in *Alice of Old Vincennes* this week's attraction at the Academy of Music in the cast are William Courtleigh, Arthur Housman and Margaret Gordon. Herbert Keane

Rose Melville in *Sis Hopkins* is this week co-taining the patrons of the Auditorium to the Hall. The star is surrounded by a company, and gives a clever performance. Next week, Felix and Barry will head a vaudeville

The professional matinee at Chase's Theatre last Thursday was attended by members of the Liberty Bells and Way Down East companies.

HAROLD RUTLAND

The New Yorkers were generally considered the best play of its kind seen there this Winter. Exceedingly bad weather and a surfeit of claims of entertainment kept the attendance below what the attraction deserved.

E. A. Willard always attracts large and representative audiences of our best theatregoers.

way one of the events of the season is the Pike company never appeared to the advantage than last week in The Two cons. George F. Warren especially distinguished himself in the character part. To-night the two thousandth performance of the

A Homespun Heart. Hal Reid's wedding play, is again at the Lyceum this week.

The Village Parson was played at yesterday for the first time here and met the manifest approval of two large audiences.

H. A. S.

Feb. 10.
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Following her revival at Madison Square Garden last evening, Henrietta Crossman, seen at the Theatre Republic as Rosalind in "You Like It." After that she will produce "The White Rose," by James MacArthur, in her season. Miss Crossman also will revive "Oldfield."



PHILADELPHIA, Pa. — Stuart Robson in his famous role of The Henrietta opened to-night at the Street Opera House for a week's stay. The house gave Mr. Robson a cordial reception and the supporting cast includes Madlyn Arthur, Helen, and others.

the Broad Street Theatre to-night as
main for a fortnight. Elton Holmes Pe
Louis Mann and Clara Lipman with
count of Elton are in their second and
count of Elton are in their second and

Stock company play it is excellent for game Moore and Bertha Creighton are worthy of notice. We "One of Ten 17. Edward Harrigan, supported by organization, will open Feb. 24 in O'Connell's. "In a Woman's Power is the current

10. **Battle in Chestnut**
A large group of people gathered in Chestnut Street, Philadelphia, to hear the speaker. The speaker, James Hannett, was a man of about 40 years of age, with a high forehead, a large nose, and a full beard. He was dressed in a dark suit and a white shirt with a high collar. He was speaking into a microphone and gesturing with his hands. The audience was composed of men and women of various ages, some of whom were taking notes. The speaker was discussing the importance of the individual and the need for a new system of government. He was also discussing the idea of a "Battle in Chestnut" and the need for a "Battle in the Mind".

WASHINGTON.
Otis Skinner at the Columbia-New
Society-Elk's Carnival.

At the Lafayette Square the Bell

TO REVIVE THE TWO ORPHANS
Lieber and Company are planning a Spring revival of *The Two Orphans*. They say, will have a cast that has never before been assembled. If not an all-star, it will at least be a many-star cast, for *Kyrle Bellew* is to play *John*; *Otis Skinner*, *Pierre*; *James L. Edwards*, *Robert*; *Louise*, *Lucy*.

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THE FOREIGN STAGE.

LONDON.

New Productions Pictorial—Mice and Men a Hit—Other Premieres.

(Special Correspondence of The Mirror.)

London, Jan. 25.

We are just now in the thick of so many new productions, and these are mostly of such magnitude, that it is really necessary to consider the importance of being current. Since my last we have been treated to the production by George Edwards of *A Country Girl*, at Daly's. This new musical comedy may need but few lines to tell its plot, but it would take a column to do justice to the marvelous mounting and the splendid cast. Manager George Edwards has given it. As is customary even with Edwards' long prepared productions, the first night was virtually a dress rehearsal. Therefore all the week Edwards, as his wont, has been working with Librettist J. T. Tanner and Composer Lionel Monckton to improve the piece, as it is well worth improving. Excellent vocal and histrionic performances were given by Hayden Coffin as a naval lieutenant in love with a country girl who becomes a singing star; by Lilian Elsie, daughter of the once lovely and popular Nellie Bromley, as the singing girl in question; by Maggie May as an Indian princess; by Eric Greene as a subaltern; by Rutland Barrington as an Indian Rajah, and especially by Huxley Wright as the hero's comic servant, Harry. No more beautiful scenes than the Devonshire village of Act I and the grand reception by the Minister of Fine Arts in Act II have ever been seen on any stage.

On Saturday we are to have what looks like being the biggest production of all those looming ahead. This is Stephen Phillips' poem play, *Ulysses*, which Berthold Tree will stage at Her Majesty's. During the week I sampled this vast enterprise, in order to tell *Mimosa* readers something about it in advance. I found the play mounted on a stupendous scale. The first scene is a wonderful representation of Mount Olympus, where the Homeric gods and goddesses are having a warm debate as to whether Ulysses shall or shall not be released from exile, where he has been kept for many years, because certain of those precious deities didn't approve of warrior Ulysses' arrangements as regards the Trojan War. The next scene is a gorgeous "set," showing the palace of the patient Penelope, who, although grieving and longing for her long husband to come home to his Ithacan hearth, has remained, per favor of the said gods and goddesses, as young and as beautiful as on the day of her bridal. Anon is shown a lovely seashore scene depicting the Magic Isle, whereon the wondrously attractive but wickedly artful Calypso has long kept Ulysses a fascinated prisoner.

After this bewitchingly beautiful scene come a couple of representations of Hell—otherworldly—where the again wandering Ulysses has to pass through, meeting all sorts of ghosts of his friends and his relations. These two scenes will, methinks, make kind friends in front shudder. The last scene of all is another part of Penelope's gorgeous palace, wherein she is beset by the suitors who have proposed for her beautiful hand. The incidental music is by Coleridge Taylor.

There will be *Ulysses*, Gerald Lawrence Talmage, and Lily Hanbury Penelope. Unhappily, Her Majesty's has not been an utterly happy home during the rehearsal of this poetic and therefore difficult play. For some days past trouble had been brewing between the gaunt figured young bard, Phillips, and the gloriously beautiful Mrs. Brown-Potter, who was cast for the character of the lovely queen Calypso. The twin had, it appeared, differed a good deal from time to time as to the "reading" of this part, which is only on the stage for twenty minutes. These are, however, perhaps the most important twenty minutes out of the whole three hours' traffic of the stage.

Even when I sampled the rehearsal to get the preceding details, early in the week, I could see with half an eye, as the poet says, that this brewing trouble was coming to a head. It subsequently appeared that after another little triangular argument between the beautiful Cora and Tree and the bard, a conclave was held, and on a nightfall Mrs. Potter resigned the character and "walked out of the theatre," as stage players put it.

Of course, the papers presently teemed with interviews, letters, and so forth. Mrs. Brown-Potter denouncing the young bard in somewhat measured terms, and Tree etc. replying courteously enough. I know that both Tree and Phillips are sorry to lose Mrs. Potter's services, for she has hitherto been a strong favorite at Her Majesty's in *The Three Musketeers* and other plays. But so the fact remains; and Tree has now selected for the character of Calypso Nancy Price, a handsome and promising young actress, another member of the Benson Shakespeare company, who was cast for a small part in the *Ulysses* hell scenes.

David Fowler, who, under the theatrical name of "Herbert Love," ran the Garrick for some time and also held the lease of Drury Lane, which he sold to the Limited Company for £50,000 profit, has just appeared in the Bankruptcy Court with over £15,000 liabilities and assets of £45. I am sorry for him as he was ever a good fellow and a just. I shall therefore expect him to bob up again right speedily.

Several more Sherlock Holmes pieces are threatened in the theatre and music halls. And, moreover, we are now in for a flaming quarrel concerning all sorts of adaptations of Cutcliffe Hyne's rattling series of sea stories written around Captain Kettle.

FEBRUARY 1.

The most important event that has occurred in metropolitan theatrical circles since I last had the honor of addressing you is England's King's revisiting the glimpses of the playhouse. In other words, Edward VII—his year of mourning for his beloved mother now being ended—looked to playing again this week, and what is more, he took his queen, the always popular Alexandra, with him. I am glad to record this resumption of royal playgoing, not only for the sake of the royal playgoers themselves, who have had to put up with a more or less grimy time of late, but also because English society, which so loves to ape the doings of the royal and the higher aristocratic folk, will now be able to go to the play again without terrible qualms of conscience as to having outraged the higher etiquette. But, of course, I chiefly rejoice at this thumminess because the resumption of royal playgoing will mean a resumption of good business around the theatres. And as the song says, "Not Before They Wanted It."

I am especially pleased to be able to say that the King and Queen's first visit to theatres this week was in some sort a tribute to America. That is to say that their majesties selected for this honor Madeline Lucette Ryley's new comedy, *Mice and Men*, which Forbes-Robertson produced with big success at the Lyric on Monday. Of course, we know that Madeline is not American by birth, but it was in America, the land of her adoption, that she first achieved renown as the clever playwright. Moreover, the leading women in *Mice and Men* are American, being, in point of fact, no other than Maxine Elliott's sweet sister Gertrude, who, just over a year ago, married Forbes-Robertson. Having once started playgoing, our Seventh Edward went playgoing again the next night—namely, last night—when he and Mrs. Edward went to see George Edwards' latest production—namely, *A Country Girl*, at Daly's. Last night also our monarch's son and daughter-in-law, the Prince and Princess of Wales, went to the play. They chose Frocks and Frills, at the Haymarket, probably because the Princess was anxious to see the wonderful dresses and millinery therein.

As to *Mice and Men* let me hasten to say that I regard it as a great credit to Mrs. Ryley. It is, as I foreshadowed to *Mimosa* readers some time ago, the story of a middle-aged scientific becho-

lar who, selecting a raw young girl from a batch of founding hospital orphans, seeks to train her to his state-of-the-art ways of thinking in order to prepare her to become his wife. The girl, nicknamed "Little Britain," after the little old city street where she was found, is only in her early teens when the professor, Mark Embury by name, starts his wonderful scheme of educating and molding her. But very soon, lo! she becomes a young woman and a beautiful young woman to boot. The middle-aged Mark then becomes somewhat shy and perplexed. Still in due course, what in a second of great beauty of writing and acting, he contrives to show his growing love for the girl, pointing out that it is he who has now become the pupil and she the teacher.

The poor professor's amatory and matrimonial hopes are, however, doomed to be dashed down, for anon it becomes apparent that "Little Britain," now renamed Peggy, loves another. That other is Mark's nephew, a young military captain who is, however, for some time anyhow, utterly unworthy of her or of any pure maiden, seeing that he is, for the nonce, seeking to carry off the wife of his uncle's friend, Roger Goodlake, a woman who apparently desires to be of very easy virtue, as the saying is. The professor's military nephew, however, is by his love for Peggy gradually cured of his unworthy amour, and finally, after a good deal of pathetic business for the professor, the young couple are united, while the professor, handing them over his fine old Hampstead house and grounds, passes bravely and silently into the world alone.

Forbes-Robertson gives a most fascinating study of the erstwhile dry-as-dust scientist, anon humanized and ennobled by his pure love for the little girl whom he has trained. Mrs. Ryley, in drawing this character and especially in choosing the matrimonial scheme for a play, has obviously been influenced by the history of Thomas Day, the author of that formerly much read but now discarded pompous book for boys, "Sandford and Merton," to wit. Mrs. Ryley has, however, happily made her girl-trainer a far kinder and far more lovable character than ever Thomas Day was. She has also drawn with great skill the difficult character of the founding heroine, very brightly acted by Gertrude Elliott, who looks lovely whether in charity school garb or in the flowing robes adopted by eighteenth-century ladies of fashion. I did not care overmuch for the impersonation of the young captain by that usually excellent actor, Ben Webster. He did not seem to me to catch the eighteenth-century manner. Nor did the authoress strike me as being in her best form in drawing the part. It is only fair, however, both to Madeline and Benjamin to point out, however, that the dramatic-critical comrades highly praise both the character and the way it is played. Still, as the old toast hath it, may the difference of opinion never alter friendship.

To my mind, one of the best pieces of acting in *Mice and Men*—after Forbes-Robertson's memorable performance—is that of William Farren, Jr., as the professor's old servant. The artistic success of this not too wisely named play (the title is of course, suggested by Bard Burns' line "The best laid scheme of mice and men gang aft agley") was assured on the first night, when the applause was lavish and enthusiastically all the time. Now that royalty has "graciously" shed favor upon the play the pecuniary success that it so highly deserves is doubtless also assured.

The other important production of the week, up to the time of mailing, was that of Anthony Hope's latest novel, *The Sign of the Cross*. This was submitted by Actor-Manager Arthur Bourchier at the Garrick last Tuesday in place of Pinero's more tragic play, *Iris*. Pilkerton's *Peagee* aims at laying bare the way in which titles are jobbed, as it were, by the British Government and its red tape officials. As a study of "inside" home office arrangements it is both realistic and smartly written, epigrams flying about all over the place. As a play dealing with love interests and human character it is by no means so successful. Not to put too fine a point upon it, Anthony Hope for once in a way shows little or nothing of that dainty lyrical love business, which was so potent a factor in *The Prisoner of Zenda* and *The Adventure of Lady Cressida*. This lack of human interest in Pilkerton's *Peagee* is to be regretted, for I doubt whether the inner political business of the fourth century play is sufficient to attract that difficult person to catch—the paying playgoer.

Pilkerton's *Peagee* is splendidly acted, principally by Arthur Bourchier, as the Prime Minister's private secretary, the Hon. Lucius Vandean; Edmund Maurice as the Prime Minister, Lord Mangrove; H. V. Remond as another and more aristocratic secretary; Eva Moore (Mrs. Remond) as a fascinating young widow, and Mrs. Mansour Morris (a beautiful creature) as Pilkerton's daughter, Ida. As the peagee-seeking Pilkerton, a mixture of all sorts of up to date pushing millionaires, British and American, Jerrold Robertshaw, a comparatively new young actor, makes a pronounced hit. The play is sumptuously dressed.

I regret that I cannot report too favorably concerning Mrs. Langtry's latest venture, namely, *Mademoiselle Mars*. I am glad to report that of the Imperial just after I mailed you last week. I regret it because: 1. The "Jersey Lily" has again spent a vast sum on this second production of hers at her beautiful new theatre; 2. because I fear the new play will not catch on sufficiently to keep employed the large number of people engaged in it. I hope my fears are groundless, and that business will rule lively as it certainly has done in the past. The production of *Mademoiselle Mars* alone is a stupendous sum in a sight worth all the money paid for admission.

Mademoiselle Mars is, in fact, lacking in the chief ingredient for a drama—namely, dramatic interest. Neither Mrs. Langtry, in the name part, nor that fine heroic actor, Lewis Waller as Napoleon, has proper scope for histrionic display. Many other favorites in the play are as scantily treated.

On Monday that eccentric self-supporting body, the Stage Society, produced something it described as a "play." It was the work of one Granville Barker, who has often proved himself a clever actor. He did not, however, prove himself a clever playwright in this play, which he entitled *The Marrying of Anne Leete*. There were some pretent thoughts that Barker was doing a play upon these "psychological" Stage Societarians, who, as is their wont at these performances of theirs, sat rapt in solemn attention. For my part *The Marrying* (some opinion that it ought to have been the "marrying" of Anne Leete, reminds me of those lines in W. S. Gilbert's *Bab Ballad*, *Ferdinando and Elvira*, wherein the Gentle Pisanus, quoting the Latin, Tappertin, exclaims: "So, so, so, is best upon twigs; but wise men dread a bandit," remarks "which was doubtless very clever, though I could not understand it." This is exactly my attitude with regard to the Stage Society's latest dramatic freak.

Another version of Lorna Doone—this time authorized—is to be played at the Crouch End Theatre next Tuesday. I am glad to report that Olga Brindley writes me announcing her recovery from the recent severe accident to her right hand. I regret, however, to add that Conjuror Carl Hertz, of your nation, has severely injured his right hand, and is unable to conjure pro tem.

The Yorks Stephens benefit matinee, announced for last Tuesday, was suddenly postponed for a month. Sydney Dark, the green-room gossip of the Daily Mirror, has just issued an interesting theatrical volume entitled "Stage Silhouettes." Edward Lodge's latest "Era Annual" and W. H. Camber's latest "Entertainments" both better than ever, are selling widely.

To-night we are to see *Ulysses*, the poem play which Stephen Phillips has prepared for Berthold Tree's use at Her Majesty's. I have already given you certain details of this most that Mr. Phillips has arranged with the undersigned to write a travesty of this play. The undersigned will doubtless describe it as a "Berthold Tree-avestie." What irreverence!

I have just inspected the extensive preparations for the production of your native-made successful drama, *Arizona*. This is to be seen at the Adelphi Theatre, but I am sure B. Davis, G. B. McCallan, and Kira La Shelle arranged to post-

pone it till next Monday so as not to clash with Tree's new production, although they had accepted to-night's date long before Tree thought of it.

On Tuesday a new adaptation of Sardon and Najas's *Divorcee* is to be produced at the Royalty. On Thursday Julia Mellen and Fred Terry will produce *The Heel of Achilles*, by Louis Parker and Bayle Lawrence, at the Globe, and on Saturday James Welch will try a new comedy written by H. M. Faith and entitled *The New Clown*, at the Theatre. What with these and with the revival of *The Two Gentlemen of Verona*, by the Oxford University amateurs on Wednesday, the revival of Browning's *Stratford* by the London Inns of Court amateurs on Thursday, and Mr. and Mrs. Kendal's production of a new play written by Cio Graves and Lady Colin Campbell, and entitled *St. Martin's Summer*, at Brighton on Friday, your humble correspondent to command will be kept tolerably busy.

GAWAII.

ROME.

D'Annunzio's Pictorial—New Plays by Verga and Braccio—Notes.

(Special Correspondence of The Mirror.)

Rome, Jan. 10.

"Who glory has, war has," is a French proverb that d'Annunzio might well adopt for his motto, for at the present moment there are as many d'Annunzios as there are Anglophobes in Italy, and that is saying much. Every novelty, every struggle and every attempt to break through conventionalities in literature, brings confusion among prejudiced critics, and defamation usually follows. No prejudiced critic can judge calmly any work that breaks through certain conventionalities, and he thinks it safer to damn it than to praise it. But it is only a dwarf fighting against a giant, whose sole chance can overthrow him as if he were a wooden tent.

All this we have seen in the spiteful criticism against Francesca da Rimini, that is an example of the liberty which the author has taken in breaking through the conventional rules of Italian literature. But in the end d'Annunzio will triumph over his enemies. Already Florence has shown a greater appreciation of this much discussed play than it met with here in Rome, where there was a vile conspuracy to hiss it down. I think, also, that its success will increase the further away from Rome it gets. It is now on its way to Turin, Milan, Paris, London, and the United States.

Whatever may be the fate of the play itself, it will always be worth seeing, if but to hear Duse recount her dream in which she displays all the sweetness, grace and refinement of her diction—and then in her scenes with Paul, where her carcases are in her voice! Well may Paul compare it to an "ode of Spring, breathing on the world!"

Duse has spent \$20,000 on this play, but I think she will soon be repaid, notwithstanding her heavy traveling expenses and her large company. And to think that the reward for her sacrifice was here, when her superb artistic efforts were hissed by a conspuracy that did not give even a minute of attention to the play—a play, let me add, that those who have read it declare to be not unworthy of Dante.

As for d'Annunzio, he cares as little for hisses as he does for applause; he is too much accustomed to both to care for either. And nothing will ever induce him to swerve from his aim to establish the poetic drama on the Italian stage, instead of the "school of vice" of the French comedies which other authors are now too often trying to imitate.

I do not know whether Duse will take all her properties to America, but should she do so remember that:

The book stand in the third act is the work of Boccaccio, the best novel career in Italy. The iron candlestick is the work of Contril, who molds iron as beautifully as the best artists of medieval Italy.

The costumes, also, are perfect reproductions of the thirteenth century costumes, as are the scenery and the properties. Even the cup out of which Paolo drinks is of real gilt silver, incrustated with jewels cut by one of the greatest jewelers in Europe—a worthy successor of the fourteenth century masters.

The crossbow men in the third act are armed with genuine thirteenth century crossbows. And the men who use them have to go through a course of training before they can handle them properly.

Even the plant, "Basilico Salernitano," which is the symbol of faithful love, was real when the play was given in Rome. This little plant has been introduced by Elizabeth di Messina, translated into English by Kasta. At this time of the year the plant is depopulated of its leaves and Duse refused to appear with an artificial spray in her hand. Fortunately a Neapolitan princess had a specimen of the plant in bloom and she sent a vase of it to Duse. I advise you, therefore, to prepare some vase of this "Basilico Salernitano" for the arrival of d'Annunzio, the greatest faith in American and English audiences. "They have been educated in Shakespeare's school," he says, "and will understand Francesca da Rimini better than the Romans did!"

Nothing daunted, d'Annunzio is now engaged in writing a series of dramas on medieval history. One of these will be *Atlanta Reginald* and another *Signorina Montanara*.

This reminds me that in Boulogne-sur-Mer, in France, there is an entire family descended from the Malatesta family of Rimini. During the reign of Henry III a certain Michele di Patras Malatesta was Governor of Boulogne-sur-Mer, and this post remained in the family till the revolution of 1789. The present Malatesta family in Boulogne is composed of Victor de Patras, a butcher, Gaston de Patras, a brewer, and Arthur, Hilaine, and Blanche de Patras. The Malatesta family of Rimini received the name and principality of Patras, in Greece, during the second crusade.

Here in Rome we have had a classic drama, in one act, by Boccio, called *Socrates*. The action of this short drama is necessarily very rapid, but it gives a living scene of Socrates' greatness and virtue, especially during his last moments. Now, especially during his last moments, he does better justice to the part. He was great, majestic and sympathetic. Giannini was a splendid Elera and Barack was a good Xantippe. Boccio, I am sorry to say, is ill in Naples and could not be present to enjoy the success of the play.

Another novelty at Novelli's theatre is Verga's *The Wolf Chases*. Here is the plot: One stormy night Lollo knocks at the door of his own little cottage. His wife, Mariangela, opens the door, half undressed and looking very scared. Lollo, who is immediately suspicious, looks into every corner of the house, followed by his trembling wife. Finally he picks up a log of wood. "Is this what you want?" asks the wife.

"This, and something else," answers Lollo, watching the kitchen door, and meaning that if he finds a man in the house he will kill him like a wolf. The storm increases and extinguishes the lamp. Mariangela cries, "Where are you, Lollo? where are you?"

He is at the door, with his gun ready to fire. He relights the lamp. His wife tries to coax him to stay with her. He resists. He is going to kill "the wolf" he says and runs off, locking the door behind him.

The lover, who had remained hidden until then, comes forward—not to help the unfortunate woman, but to save himself if he can. "Protect me!" cries the woman. "I have only you now to protect me. If I have sinned, it was for you." But he throws her off and tries to escape by the window. She bars the way and he throws a chair at her. The front door opens and the lover runs into the kitchen again. There's a man in the kitchen," cries Mariangela.

Lollo calls to two men without and says: "The wolf is in there!"

Novelli plays the lover. It is a savage play, as nearly all Verga's plays are.

Braccio's *Lost in Darkness*, another novelty at the same theatre, is in three acts. In the first act we are in a low, dingy hall in the slums of Naples. A poor, blind leading youth is striding at the piano to amuse the customers. His

master ill-treats him and reduces his pay, already too scarce for his few wants. One night he is dismissed and finds himself without a friend in the world. A poor, lost girl, pursued by the police, asks his protection, and they go off together to earn their living, singing and playing the piano in the streets.

In the second act we are in the Duke of Valenza's house. He is dying of his vision. He is the unknown father of the poor girl who has united her life to the blind street pianist.

Paulina and the blind youth separate. She can share his poverty no longer, so she returns to the streets. The blind youth dies. Such is this unpleasant and immoral drama. Braccio is a clever author. Why cannot he write more pleasant things?

In my next letter I may have to record the performance of a new play written by ten different authors! Some years ago a similar attempt was made and failed. What will be the fate of this attempt?

We are also shortly to have a new *Mephistopheles*. It will be in five acts.

Emmanuel, one of the best Shakespearean actors in Italy, is very ill. It is hoped, however, that he may yet be saved. Among his best parts were—and, let us hope, will yet be—Hamlet, Othello, Lear, and Shylock.

Emmanuel had once the odd habit of speaking to the public when he played, whatever his part may have been. He would introduce his talk into the dialogue of his part. Once he barely escaped imprisonment on account of some words he thus introduced into his part. In Act I, when playing Orestes in an empty house, he said to the new people present: "I thank you for having come to the theatre, but I will never play in Act I again until the taste of the town has changed. Act I had the honor of giving birth to Aisopos; but he, though he consented to be born here, was wise enough not to remain here! Good-by!"

Jan. 25 is the eighteenth anniversary of Risorgimento's birth. A great celebration is being prepared and there will be performances all over Italy for the benefit of the Actors' Society. This is Risorgimento's wish. "Nothing for me," she says; "all for the poor actors!"

A. F. Q. R.

LAY LAMBS GAMBOL.

The lay members of the Lambs—those members, to wit, who are not in the theatrical profession—had their gambol last Sunday evening. Without further parley, it may be said that they covered themselves with large quantities of glory. If any one of the big crowd that gathered at the Lambs' theatre annex—in other words, the Garrick—thought the lay members couldn't get up a good gambol, he found his doubts dispelled long before the gambol was over. It was the verdict of everybody that Collier, Walter W. Frazar and his associates had prepared a rattling good entertainment.

The fun began with "A Turn" by James Darnes, and a very funny turn it was. Next Harry Gung, Mackenzie Gordon, and Robert Reid sang the trio from Faust splendidly. The number was rendered in Funch and Judy fashion, on the heads of the singers being apparently attached to mannikin bodies. George Ade was to have told some "Fables in slang," was detained in Chicago and sent a telegram instead. A negro ballad, "Honey, Mab Sweet," by Blossom and Spink, was then sung by certain persons programmed as Ed. Kombie, Hen. Blossom, Mort. Smith, Huey Von, Frankie Unger, Dick Croxton, and Hank Gung. In spite of these names the song made a hit and the singers rendered it dandy. Touché on and Arrivederci to Ma'am Dewberry, a skit by L. J. St. Leger, that travestied both local politics and Mrs. Leslie Carter's play, was the next number. It was funny itself and the players made it funnier. W. A. Stadelman was Melchiorus Fudonia, R. A. Thurston was Jeronimus, Lieutenant Lawrence Spear, W. Wintriss, Morton W. Smith a scenographer, and Sam Hamburger a messenger boy. In the *Ma Barry* burlesque Stewart M. Brice was Ma'am Dewberry, Edw. M. Post Louis XV or XXV, and James Barnes Corset de Brichat.

After an intermission "Rev." Robert Reid gave "A Flap," and then the orchestra played. A Dialogue of No Importance, by William Brant, Jr., was capably acted by F. J. Deering and C. S. Morgan. "G. Goumed Stow and J. Frank Linn" story did some humorous stunts on the piano. The last number, *The Lambs, Past and Present*, showed first portraits of some of the famous Lambs that have passed away, and then moving pictures of scenes in the club as nowadays.

After it was all over the crowd went back to the club house and had a protracted banquet. Frederick Perry will be coila of the next gambol, that will occur in about five weeks.

ACTORS' FUND BENEFIT.

The regular annual Actors' Fund benefit performance, which was given last Tuesday afternoon at Daly's Theatre, was a complete success artistically and pecuniarily. The receipts were a trifle over \$2,000. The programme was an unusually good one, and was very greatly enjoyed by the large audience. Among the players who appeared were Charles Hawley, Charlotte Walker, Ethel Hollingshead, Elizabeth Tyme, Isabel Irving, W. H. Ethel, George and Armandine, Christie McDonald, Francis Wilson, Adam Hitchell, Harry Bulger, Charles J. Ross, Joseph Cawthorne, Peter F. Dailly, Arthur Playfair, and Beatrice Herford.

APPLIED FOR AN INJUNCTION.

Superintendent of Buildings Stewart yesterday applied to Justice Trux, of the Supreme Court, for an injunction to restrain Charles Frohman, as lessee, and the Fifth Avenue Real Estate Company, as owners, of the Criterion Theatre from maintaining under the scaffolding of that house a workshop, in violation of the law for the safety of theatres.

EUGENE COWLES TO HEAD A COMPANY.

Eugene Cowles is to make a tour under the management of Andrew A. McCormick, on the star of the Eugene Cowles Opera and Concert company, playing lyceum circuits. The performance will consist of a concert first part, followed by a one-act opera.

CHICAGO THEATRE BURNED.

The Orpheon Theatre, Chicago, was practically destroyed by fire yesterday (Monday).

CUES.

Estella X. Wills, of the Frankie Stock company, was struck by a falling counterweight on the stage of the Lebanon, Pa., Opera House on Jan. 1. One of her wrists was slightly fractured and she sustained several bruises.

Sherlock Holmes was scheduled for production in St. Petersburg and Copenhagen yesterday. A Vienna production is being prepared.

E. A. Fischer, who is associated with Manager Friedlander in the new musical comedy theatre of San Francisco, left for home yesterday to look after the house, which will be opened on Washington's Birthday. Manager Friedlander will remain here for some time to complete arrangements for the company and plays, although the following have already been secured and will leave to-night for their long stock season on the Coast: Pilar Morin, Alice Holbrook, Lillian Coleman, Priscilla Verna, Alice Keller, Lou Bates, Winfield Blake, Harry Herman, Charles Hildreley, Arthur Lane, Edward Lohay, and Walter Craven. Others are to follow soon. Manager Friedlander has secured several musical successes and purchased over \$5,000 worth of costumes. Mr. Friedlander will be in the city for some time prior to the opening of Fischer's new theatre.

"The Fifth String," or, *The Story of the Mystical Violin*, a novel by John Philip Sousa, has been published.

THE USHER.



The Building and Fire departments continue their work of rigidly inspecting the theatres, and there have been several unpleasant surprises in consequence for managers and owners.

Violations of the laws have been discovered right and left, in some cases in theatres of comparatively recent construction.

In one playhouse on Broadway the management has been ordered to close up a number of dressing-rooms that are considered unsafe. The play now running there employs the services of a large number of actors and supernumeraries, and as the rooms are overcrowded now this raises a serious problem.

Another theatre which, although built within a few years, represents a clear violation of nearly all the existing laws relating to theatre construction, will have to undergo a complete overhauling, and there is a possibility that it may have to be closed for a considerable period if the changes are required to be made before the season closes.

One theatre will have to be equipped with an automatic skylight over the stage; another must have a new set of fire doors, and still others will have to reduce their seating capacity in order to allow for aisles of the legal width.

The authorities, while firmly insisting upon compliance with the laws, are not occasioning more inconvenience than is necessary for managers, and they are making known the requirements as judiciously as possible in order that the public shall not be prejudiced against particular places of amusement.

The rumor that the Garrick Theatre, at the expiration of the present lease, will pass into the hands of Senator Reynolds, of Brooklyn, is heard again.

It is said that the Senator has signed the new lease from Mrs. Edward Harrigan, the owner of the property, and that he will devote the theatre to light opera and musical comedy. De Wolf Hopper, it is reported, will appear there as a star, returning to his former line of work.

Another rumor has it that the Lyceum Theatre, after all, will not be torn down as announced when the lease ends in May, but it will continue, for a time at least, to be used for dramatic performances. If this be true, the Metropolitan Life Insurance Company, the new purchaser, has changed its immediate plans for an extension of its buildings to the Lyceum site.

It was Annie Graham—not Ada Gray, as stated inadvertently in a recent Mirror—who formerly was managed by Frank Gardner, the Monte Cristo theatrical man who recently came into note in the foreign press. Miss Graham was the wife of Gardner. She lives in Philadelphia, where years ago she was very popular as leading lady of the Walnut Street Theatre Stock company. Gardner toured her for several seasons in East Lynne.

The Rev. Walter E. Bentley, the indefatigable secretary of the Actors' Church Alliance, writes:

"Thank you very much for the editorial about the Alliance in THE MIRROR. There is one mistake in it, however, which should be corrected. Bishop Potter is still the President of the whole organization. The Rev. Dr. Stiles is the President of the recently organized New York Chapter, the Dr. Shinn is the President of the Boston Chapter, and the Rev. Dr. Floyd Tompkins is the President of the Philadelphia Chapter."

It is hoped that Chapters will soon be added in Chicago and other cities.

Mr. Bentley, who has been the chief organizer of the Alliance and who has performed prodigies in its behalf, rightly believes that it has great possibilities. "It is going to be a tremendous power for the best interests of the theatre," he says.

William Winter pays a fine compliment to Otis Skinner in summarizing his acting in Francesca da Rimini when he says: "Mr. Skinner has done enough in this single performance to show himself truly a tragedian—and that is a noble title, and one to be proudly worn."

The Chicago Evening Post asserts that American actors for some years have been suffering from underproduction of fit, meritorious, intellectually or artistically respectable plays. "Managers must take plays as they find them," says the Post, "but they seem to find nothing that is worth playing or seeing. They have a genius of overlooking

the best of contemporary dramatic literature, and artistic efforts surely deserve some attention."

Mrs. Langtry's play, *Mlle. Mara*, was an emphatic failure at the Imperial Theatre on its first performance. The *Daily News* calls it "childish;" the *Chronicle* says it is "trashy and reminiscent of Mme. Sans-Gene;" the *Express* says it is "flat, stale and unprofitable;" and the *Mail* says it was "a waste of money to place it on the stage." Mrs. Langtry did not distinguish herself by her acting, but the mounting of the play is extremely good. A correspondent writes me that "it is a success of furniture and costumes."

A MUSIC PRODIGY.

Florizel von Benter, the little musical prodigy whom England calls the "new Paganini," made his first New York appearance last Tuesday evening in Carnegie Hall. The audience practically filled the big auditorium from orchestra to top gallery, and was as enthusiastic and appreciative as people are wont to be over juvenile genius. Paul's Symphony Orchestra furnished the accompaniments and interludes, and Emma Lucy Gata, a Utah singer with a clear soprano voice of wide range, lent assistance to the program. The diminutive violinist, who looks like one of Raphael's cherubs, with his delicate, spirituelle face framed in a mass of soft, blond curls, and his appearance won instant admiration and approval. When at last, after the long orchestral introduction, he lifted that magic bow of his and played through the long and difficult measures of *Vieuxtemps' E major concerto*, the audience went wild with applause and he was given repeated encores and flowers galore. As an exhibition of remarkable precocity and unmistakable genius the performance was a great success, but for the sake of the future of this pocket edition virtuoso it is to be hoped that he will be kept away from the footlights for ten years to come and have an opportunity to develop the extraordinary talent that is in him.

JANE KENNAK.

Jane Kennark, whose portrait appears on the first page of this issue of THE MIRROR, is winning much success this season as a member of the Woodward Stock company at the Auditorium, Kansas City. Miss Kennark is a decided favorite in Kansas City, and has played in stock there for several seasons. She is an actress of proved ability, and has accomplished much in a long list of widely different roles. Last season Miss Kennark played *Estrella* in *Arizona* at the Herald Square Theatre in this city. Later she became leading woman of the American Theatre Stock company, and established a high reputation for the excellence of her work, and for the handsome gown she wore. She has headed stock companies in Baltimore, Denver and other cities.

TROUBLE FOR SPECULATORS.

Sigmund Kurtz, Louis Loeb, and Samuel Katz were arrested in front of the New Star Theatre Saturday night on a charge of disorderly conduct. Manager William F. Keogh said that they were speculating in tickets at the Auditorium Theatre Saturday night. Business Manager A. W. Dingwall ordered them away, and would not accept tickets bought from them. The speculators went, threatening suit.

Mr. Keogh says he can prove collusion between speculators and theatre managers. He declares that the speculators have offered him thousands of dollars to enter into a combination with them. Speculators appeared before the Broadway Theatre Saturday night. Business Manager A. W. Dingwall ordered them away, and would not accept tickets bought from them. The speculators went, threatening suit.

THEATRE BURNED IN PATERSON FIRE.

The Garden Theatre, Paterson, N. J., managed by F. F. Shea, was destroyed in the fire that burned out the business section of the city on Sunday. The loss on the theatre is estimated at \$75,000. The theatre was operated as a vaudeville house until recently, when the policy was changed to combinations.

OBITUARY.

Minerva May Olinger, known to the stage as May Olinger, died at the Tremont Hotel, Boston, Mass., on Jan. 30, of pleurisy. Miss Olinger was the daughter of the late Dr. Oliver Olinger, of Columbus, O., and had been a resident of Boston for some time past. She was a talented musician, and for many years occupied a prominent position with Fitts and Webster's company. She was later with Haddon's Superba. Her last venture on the stage was with Clifford and Hinch in *Courtesy into Court*. She was the sister of William Olinger, who is also well known on the stage. Miss Olinger was born in Wichita, Kan., twenty-three years ago. Her early life was spent in the West. She had a large circle of friends in Boston and her admirers could not but be grieved to hear of her death. Her body was taken to the West. She had a large circle of friends in Boston and her admirers could not but be grieved to hear of her death. Her body was taken to the West. She had a large circle of friends in Boston and her admirers could not but be grieved to hear of her death. Her body was taken to the West.

Charles L. Thompson, of Newnan, Ga., died in that town on Jan. 30, of heart disease. Mr. Thompson was a well-known actor, but he had gained high standing among his townpeople as a public spirited citizen. He was well known to the dramatic profession. It was through his efforts that the building of the new auditorium and library at Newnan was made possible.

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ACTORS' CHURCH ALLIANCE NEWS.

The sixteenth reception of the New York Chapter was held on the afternoon of Jan. 30 in the Parish House of St. Timothy. The Rev. Dr. Lebeck, Honorary Vice-President of the Alliance, presided and gave the address of welcome. Edward Calthrop sang three numbers with fine effect, and Mrs. Rev. A. Henry followed with recitations which were much enjoyed. The Rev. Percy S. Grant, rector of the Church of the Ascension and Honorary Vice-President, gave an address entitled "The Power of the Stage." Among other things he said: "The power of the stage is enormous. It is so largely because it enjoys a double approach to each life—namely, through the eye and the ear. The Church has but one approach—the ear. One playwright told me last winter that seven of his plays were being acted simultaneously in this country. So that author must have addressed from 30,000 to 40,000 persons each week, more than are reached, probably, by the clergymen whose sermons are widely reported. With this great power in their hands, I wish both dramatists and actors would take themselves more seriously and would better realize their responsibilities. 'Goethe,' says Amiel, 'came to morality not through conscience but through beauty.' Here, then, is your opportunity. The Church and the stage are different sides of the same shield. The stage stands for the result of the moral law in all the forms of living beauty. The stage to-day is a great school of noble manners such as are not seen in Wall Street, are not met with on the elevated trains, and are seldom found in the board meetings of prominent men. I witnessed the opera *Messalina* the other evening. It was laid in an over-ripe period of Roman history, with everything let loose. I stayed long enough to see human excess followed by inevitable Nemesis. Let me in conclusion advise you to realize your possibilities and in the words of Emerson 'hog your ideal.' A violin solo by William Doenges was followed by a recitation by William C. Andrews, the newly elected local secretary of the New York Chapter. Mrs. Katherine S. Bonn rendered two solos with fine taste, and Mrs. Sol Smith made an appeal for the benefit given for Laura Burt. The General Secretary, the Rev. Walter Bentley, closed the programme with his last local report. All local news will hereafter be under the direction of William C. Andrews.

Several meetings have been held by the special committees appointed by the New York and Philadelphia chapters to draw up the local constitutions and by-laws. The second annual meeting of the Boston Chapter was held in St. Paul's Parish House on Monday afternoon, Jan. 27, under the presidency of the Rev. Dr. Shinn. Dr. Shinn, Anna S. Prout, read the report and showed how the chapter had grown within the year from thirteen members to over three hundred. Dr. Shinn told the story of a poor Hebrew who at an early meeting gave a dollar bill to Father Frisby with a request that it would serve as the foundation stone of the Alliance in Boston. Father Frisby took the bill to the altar and consecrated it, and the chapter voted to keep the bill always and have it framed. The following officers were elected for the ensuing year: Rev. Dr. George W. Shinn, President; Lindsay Morrison, First Vice-President; Rev. Herbert S. Johnson, Second Vice-President; Anna S. Prout, Secretary; Rev. Thatcher E. Kimball, Treasurer; Charles S. Engle, Mrs. Jennie Kendrick Seelye, Mrs. A. P. Spaulding, Professor James Geddes, Jr., Mrs. Arthur Cheney, Mrs. Arthur H. Walcott, Rev. Newton Bangs, Mrs. Alice Kent Quinlan, Frank Denlap Frisbie, and Rev. Dr. John S. Lindsay, counsel.

The thirty-first meeting of the National Council of the Alliance was held in Berkeley Lyceum last Friday afternoon. In the absence of the vice-presidents, W. F. Owen was called to the chair. The Ways and Means, Library, Law, Republic and Franchise committees presented their reports in order. The Chaplain's Committee announced that the February service would be held in All Souls' Unitarian Church on Sunday evening, Feb. 23, at eight o'clock. The Rev. Thomas H. Slicer, Pastor and Second Vice-President of the Alliance, will preach the sermon. There were thirty-three clerical nominations for chaplains residing in various cities throughout the country, and they were duly elected. The Membership Committee reported for one new application for membership. The location of the National headquarters in the rooms of the Actors' Order of Friendship, at 130 West Forty-seventh Street, was approved, and a committee consisting of Chandler Smith, Mrs. Rosenfeld, and Beattie Taylor, was appointed to look after the details. An appropriation was made toward the expenses of furnishing the room. The plan to hold Alliance services in various churches throughout the country on a certain Sunday in April was approved, and the General Secretary was empowered to proceed in the matter. The members present were Revs. Thomas H. Sill, F. J. Clay Morgan and Walter E. Bentley, Messrs. W. F. Owen, John A. Holden, and Chandler Smith; Mrs. Sydney Westfield, Ross Ransom, Kate Hamilton, Frank Taylor, Henriette A. Keyser, and Mrs. W. G. Jones.

SOUTH DOESN'T WANT U. I. C.

A few weeks ago the people of Lexington, Ky., petitioned their theatre manager not to book Uncle Tom's Cabin claiming that the play was an insult to Southern war heroes. In Clarksville, Tenn., a similar petition was made. An Uncle Tom's Cabin company played Clarksville Saturday night, and the citizens stayed away in large numbers. The feeling against the play is strong all over the South.

MURPHY SUES RAILWAY.

Tim Murphy began suit at Knoxville, Tenn., last week against the Southern Railway for \$10,000 damages. Mr. Murphy claims that the railway company refused to transport his baggage unless the agent would release it from responsibility for any negligence. The refusal, Mr. Murphy alleges, lost him two dates.

ENGAGEMENTS.

Pauline von Arndt, with Blanche Bates, in *Under Two Flags*.
Mrs. Myra McCarthy (Bertha Palmer), especially engaged for the Bryan Stock company to play *Acte in Ingomar* and the *Marquise in The Immortal*.
George L. Seybold, with H. Reeves Smith in *The Tyranny of Tears*.
Minnie McEvoy, for Mrs. Spruel in *The Liberty Bells*.
Blanche Holt, with Katie Emmett in *The Waifs of New York*.
Will J. Donnelly is now in advance of Al. G. Field's *Minstrels*.
Inez Dunn, with John O'Donovan, to play *Anne of Austria* in *The Three Musketeers*.
Gertrude Legaux, late with *The Red Kloof*, for George Ad's Prince Elton.
Lillian Stannett, for *Simply Jane in Love's Lane*.
Charles Bartling, for *The Convict's Daughter*.
Dean Raymond, with the Gay Mr. Goldsmith, succeeding George C. Boniface, Jr., as *Buddy Battledore*.
Selma Herman, by Sullivan, Harris and Woods, for *The Wayward Girl*, next season.
Edward J. Nugent, formerly manager of the Star Theatre, by Sullivan, Harris and Woods, to go in advance of Terry McGovern in *The Road to Ruin*.
Henry E. Miller, re-engaged for Mr. Duple in *The Briston Burglary*.
S. A. Mitchell, for the title-role with Pencil and Harrison's *Jesse James*.
Della Dumonde and Trilby Lindsay, for *Santiago*.
Dean Raymond, with the Gay Mr. Goldsmith, succeeding George C. Boniface, Jr.
Lew Kelly, with A. Ransom of *Our Mother*.
David Conger, leading man, W. S. Hartman Stock company.

PERSONAL.



AYRES.—Here is a likeness of Sydney Ayres, the young romantic actor, who will star next season in a production of *Heart and Sword* under the direction of Shipman Brothers, who are now making preparations for the event. Mr. Ayres played *Oliver* in a production of *As You Like It* at the Chestnut Street Theatre, Philadelphia, on the afternoon of Jan. 31, for the benefit of the poor of Philadelphia, and won much favor.

DUSE.—Eleanora Duse probably will begin her American tour, under the management of Lieber and Company, in Boston next October.

LOFTUS.—Cecilia Loftus, having recovered from her illness, rejoined E. H. Sothern's company in Toledo last week.

BREVAL.—Lucienne Breval arrived here Feb. 3, to join the Maurice Grau Opera company. She made her first appearance of the season last evening, singing in *Tosca* at the Metropolitan.

REHAN.—Ada Rehan appeared in a monologue at a charity entertainment given at the Waldorf-Astoria last Wednesday.

BLAIR.—John Blair has been engaged by Mrs. Patrick Campbell as her leading man for her next London engagement, that will begin in May.

IRVING.—Sir Henry Irving celebrated his sixty-fifth birthday at Rochester, Feb. 5. He received many messages of congratulation.

CHENEY.—Mr. and Mrs. B. P. Cheney (Julia Arthur) saw Henrietta Crossman in *Joan of the Shoals* at the Republic Friday evening.

MODJESKA.—Helena Modjeska was a guest of honor at a reception given by the Newman Club, of Los Angeles, Jan. 25.

JEFFERSON.—Joseph Jefferson will begin his regular Spring season of five weeks on March 31. He will present *The Rivals*, *The Cricket on the Hearth* and *Land Me Five Shillings*. The tour, as usual, will be under the management of Charles B. Jefferson.

BYRON.—Arthur Byron has been engaged for Amelia Bingham's company. He will take Robert Edson's role in the coming revival of *The Climbers* at the Bijou.

HARRIS.—Wadsworth Harris, of the Modjeska-James company, was called upon unexpectedly to play the role of Cardinal Wolsey, in place of Louis James, who was ill, at Oakland, Cal., on the night of Feb. 3. The local reviewers paid high tribute to Mr. Harris for his impersonation.

CAMPBELL.—Mrs. Patrick Campbell gave a luncheon at the Hotel Majestic on Sunday afternoon.

POTTER.—Mrs. Brown-Potter has denied the report that she would visit the United States this winter.

BELLEV.—Kyrie Bellew has offered to give a special performance of *A Gentleman of France* for the benefit of the Paterson fire sufferers.

AMATEUR NOTES.

Amateurs of Oakland, Cal., played *Miss Pauline's Orphan*, a comedy by Margaret Cameron Smith, in that city Jan. 24.
The Frisco Dramatic Club of Philadelphia, will perform *The Victim* at the University of Chicago, and a *Requiem* at Dawson's Garden, 1728 North Broad Street, Feb. 14. The casts will comprise students from different dramatic schools, and include W. Lewis Williams, Julia Blumfeld, Robert A. Lee, and Miss Signe, Bradley, and others.
Nancy and Company was acted by members of the Knickerbocker Field Club, in Brooklyn, Feb. 2.
The Cutler Comedy Club played *Slightly Mixed* at Carnegie Lyceum, Feb. 1. The performance was under the direction of F. F. Murphy.
Confusion was acted by the Polytechnic Dramatic Association at the Academy of Music, Brooklyn, Feb. 1.
The Harvard University Choral Club will play *The Ajax of Sophocles* Feb. 21.
Columbia students are presenting the musical *Impassioned*, in Vanity Fair, at Carnegie Lyceum this week.
The Amateur Comedy Club presented *A Way to Win a Woman* at Berkeley Lyceum, Feb. 8.

NOTES OF NEW THEATRES.

The Temple Theatre, Reading, Pa., will be ready for occupancy in the Autumn. The theatre is built according to the latest designs. It will cost over \$100,000.
Hunt's Opera House, Southaven, Miss., was opened Jan. 21 by W. A. Patton in *The Minister's Son*.
The Gilbey Estate has filed plans for radical alterations in the Theatre Comique.
O. W. Wilson has applied for a license to open a theatre at the Fifty-ninth Street Circle. The *Paulist* features, whose church is in the vicinity, are said to object to the granting of the license. A public hearing probably will be had.

Ernest Lanson, a hit in *Lea*, St. Louis.

Week Ending February 15.

Republic—Jean of the Shoals.

The balcony scene from Romeo and Juliet, which concluded the performance, was played by Robert E. Homans and Doris Hardy. Little Mr. Hardy, who appears to be about twelve years old, read the lines of Juliet with pleasing distinctness and considerable feeling. Her performance was of course chiefly interesting as an exhibition of precocity, but it was many admirable qualities that she offered brilliant promise for future achievement. The Romeo of Mr. Homans was a well ordered and creditable impersonation.

An orchestra composed of small boys and led by Johnny McKeever, aged fourteen, was to have furnished the music, but just before the performance a Gerry agent appeared and prevented the young musicians from playing. The four little actresses had dresses issued by Mayor Low, and therefore they were not disturbed. Performance will be given by the Children's Theatre company on Friday and Saturday afternoon of each week.

A TALK WITH OTIS SKINNER.



Photo by Baker Art Gallery, Columbus, O.

Save in Sir Henry Irving's repertoire, the legitimate drama has been shown but once at the Broadway theatre this season. "Legitimate" is not used here in contradistinction to vaudeville, but in its original application to the drama, to indicate plays of such dignity and standing that they rank as classics. This class of drama, heroic, poetic and inspiring, is seen far too rarely nowadays. This every lover of dramatic art will admit. But the public—the capricious public, that has to be pleased—will have none of your legitimate. That is the prevalent belief, at all events. In the face of this belief one actor has shown, and those who have witnessed Otis Skinner's fine revival of *Francesca da Rimini* at the Victoria Theatre cannot but feel grateful to him for his fortitude.

Mr. Skinner feels grateful to the public, too, and during a talk that a *Mirror* man had with him the other day he voiced these sentiments strongly.

"It is especially gratifying to realize," said he, "that New Yorkers patronized *Francesca da Rimini*. New York is the biggest village in these United States, and when one can feel that one has pleased New York there is indeed cause for satisfaction. Conditions here are different from those in other cities. To begin with, the city is so much larger and has such a variety of dramatic, musical and other entertainments to choose from. Many of these offerings are of the lighter sort, attractive to the eye and not calling for much mental exertion on the part of the listener. The reason that these entertainments appeal especially to New Yorkers is, I think, that business life here keeps up such a tremendous pace for diversion there is demanded something that makes one forget the worries of the day, and relieves the nervous strain under which most New Yorkers live. Then New York is a city of fads, and the fads that it originates are taken as the model for fads elsewhere. The stream of strangers that is always flowing in here forms, of course, a very large portion of the theatre patronage. Almost all the visitors to the city go to the theatre before leaving town, and they go to the play or opera that is most talked about here. Thus *Phaedra*, for instance, attained its vogue. It is something, then, to have interested the public in a play sombre, tragic and without the advantage of novelty.

"Yet this is only as it should be. *Francesca da Rimini* is undoubtedly a powerful tragedy, a story that should and will endure. Simple, grand, direct, it progresses steadily to a tremendous climax and is the embodiment of that much misused word, romance. The wonderful tale of the power of love is as appealing to-day as it was when Dante wrote it, for it is as true to human nature. Manners and customs change with time, but the great human passions remain the same. Dramatically, the play is strong, impressive and noble. That these facts are as potent to the theatregoers of to-day as they were to those of twenty years ago is shown by the attention with which the performance is received.

"Another cause that may be contributory to the interest in *Francesca da Rimini* here is the fact that new notice has been attracted to the story by two versions of it—that of *D'Annunzio*, just produced by Duse in Rome, and that of Stephen Phillips, about to be staged in London. Let me say, however, that my revival of *Francesca* was not inspired by the productions abroad. It has long been one of my ambitions to appear in the play again. As you may know, I was the Paolo in Lawrence Barrett's production of this same version—that of George H. Baker—that I am using. I produced it this season because the time seemed ripe for a revival of the play. It had reached an age that made it new to most theatregoers, and furthermore it had lain untouched for many seasons. Before its production by Barrett it had only one staging, that of E. L. Davenport. If only this were the case with other and greater classics. Suppose that the heirs of Shakespeare might be discovered, and the same play might be invaded by them that would permit Shakespeare's plays to be produced only at stated, infrequent periods and by actors of proven ability. From what mutilation the works of the greatest dramatist would be saved!

"To me Mr. Baker's drama seems an admirable acting play. Mr. Baker was not a Shakespeare, nor was he a *D'Annunzio* or a Stephen Phillips. Nevertheless, he made a worthy adaptation of the old legend, not garlanded with flights of poetry nor possessed of great individuality or brilliance of style, but dignified, noble and eloquent, and following the original closely. From a reading of Stephen Phillips' Paolo and Francesca, I should say that though higher in literary merit it is not so good for acting purposes as is Mr. Baker's *Francesca*. Of *D'Annunzio*'s play one can judge only by the published descriptions, from which it would seem that the original structure has been enlarged upon by the introduction of new characters and spectacular scenes. These added complications must impair the directness of the main theme.

"Mr. Baker's play has undergone many changes since it was written. I remember well its state when the author handed it to Mr. Barrett. There were long speeches, that halted the action, frequent scenes and other crudities of construction. Mr. Barrett made many cuts and alterations, to which Mr. Baker, fine old Philadelphia lawyer that he was, objected. But these alterations were imperative and made the play the success it was. Last year, in rereading the manuscript, I found that present day requirements called for further changes. In the technique of construction, in the manner of imparting plausibility to a stage story, the art of playwriting has advanced. In the changes I made my endeavor was to bring the play as nearly as possible to modern standards without impairing the 'atmosphere' of the period.

"This course was also followed in the interpretation. The aim was to avoid grandiloquence or anything approaching rant, and to make the acting as natural as was consistent. Of course, one can't have a dramatic tragedy be performed in the fashion of a 'drawing-room' comedy with a twentieth century setting. The reverse is equally true. But the blank verse tragedy need not be rendered in unreal, stilted fashion. From this extreme there is an artistic medium of which nature, the same nature that would

obtain in a well-acted modern play, is the key note.

"In other respects I strove to live up to the standards of the time. The public has become accustomed to, and demands, rightly enough, that the mounting of a play should be correct. The picture must be made complete, else the illusion is lost. The costumes must be accurate both in design and quality, and the scenery must be equally in accord with the time and place. Bad mounting, as well as bad acting, has been responsible for the failure of many a 'legitimate' play. But well acted and well produced, there is no reason why a classic play should not be profitable. The public is bound to recognize greatness. The great classic plays we have—the actors to interpret them are few.

"After closing my New York engagement I shall tour in *Francesca da Rimini* for the rest of the season. Of my plans for the future I prefer not to speak at present. It is not my intention, however, to devote myself exclusively to classic plays. I have, however, other revivals in mind. *Hamlet* is one of them. But an actor does not best develop his talents if he confines himself to one line of work. It is like using one muscle to the exclusion of other muscles. If a man exercises only his right arm the muscle of that arm will be greatly developed, but his other muscles will remain weak, and the whole will be imperfect. So it is with acting. If a player follows a narrow path, appearing in only a certain line of parts, his artistic range is limited. To make his art broad and comprehensive, to develop it on all possible lines, should be the actor's ambition. Thereby will greatness be obtained, and to descend to the practical side of things, thereby is the actor's usefulness increased.

"Therefore I may, according to circumstances, appear in classic or modern drama, in comedy or tragedy, in romantic or realistic plays. I am not one of those who believe that the stage is going to the dogs, or that genius does not find an outlet. Let me tell you that what is good in stage literature, as in everything else, will come to the fore by the sheer force of its own merit. Much that is worthless gains a hearing, too, but it dies of its worthlessness. Look at the great plays that are being written and acted to-day—the plays of Ibsen, Schkay, Sudermann, and Ibsen, and of the greatest of all, Pinero. For I do not hesitate to say that in my opinion Arthur W. Pinero ranks as the master of living dramatists. No one mirrors life more truly, or shows a deeper, keener insight into human nature. No one has more skill at construction or a more brilliant style. And this is said with full realization of the greatness of the Scandinavian and German schools. The wonderful realism and symbolism with which these writers of the Northland endow their works is unquestionable. And Pinero has been influenced by them. He has assimilated their methods, but he has improved upon them by tempering their stern, rugged facts and lightning the gloom that permeates their plays. It is in this that Pinero is greater. He has all the realism of Ibsen and the others, but there is not the over-crowd of doom, the other hopelessness that they make dominant. In Pinero there is always the ray of hope, the brightness without which life would not be bearable. Nor do I think that this difference is due to varying social conditions, for this very spirit of hope is universal. After seeing A Doll's House or *Magda*, for example, one cannot but feel depressed at the thought that life is utterly without hope. But take The Second Mrs. Tanqueray or The Notorious Mrs. Elphinstone. Just as strongly there is borne in upon one the fact that from a certain chain of circumstances but one result is inevitable. Yet the effect produced is not depressing. The bright side of life is pictured with the darker side, and the contrast is all the more powerful.

"We have been speaking of but a few—of the greatest dramatists. There are many other skillful, able playwrights, of course, and their ability is recognized. Mediocrity collectively is always with us, but individually it is ephemeral, while merit is lasting. Just now there is much talk about the epidemic of plays made from novels. Many—in fact, most—of these plays have been flat failures. Why? Because they were utterly lacking in dramatic value. The such plays should be produced in to be deplored. The publishing houses have awakened recently to the value of advertising, and the books that are their wares are brought to public attention by the same means used to exploit patent medicines and cigarettes. This advertising has wonderfully increased the sale of books and made thousands of new readers. So the publisher, with his eye to dollars, produces stage versions of popular books on the theory that their readers will go to see them in play form. It has mattered not whether the books made good plays or not, they have been dramatized and produced. But what has been the result? Some few of the book-plays, those that had dramatic merit, have succeeded, while the others, those that were lacking in stage possibilities or, having them, were badly treated, have perished. It is another instance of mediocrity proving ephemeral. There is no reason for denouncing the dramatizing of novels, but there is good reason for denouncing the indiscriminate dramatizing of novels. The novel that contains the material for a play should be dramatized; the novel that does not contain such material should not be transferred to the stage.

FIRE IN STANHOPE-WHEATCROFT SCHOOL.

On Saturday evening between six and seven o'clock fire broke out in the basement of Mrs. Adeline Stanhope Wheatcroft's house, No. 31 Fifth Avenue, and before it was extinguished the building and contents were damaged to the extent of five or six thousand dollars. Fortunately the flames were confined to the basement, first floor and the damage may be quickly repaired. Mrs. Wheatcroft's principal loss is in furniture, pictures and bric-a-brac. Her fine dramatic library was not injured to any considerable extent.

The fire was attended by circumstances that were thrilling to the onlookers, and it was only by reason of the bravery of several persons that a tragedy was averted. For several weeks Mrs. Wheatcroft has been ill with influenza, and when the alarm was raised she was lying helpless in her room on the third floor. Her physician, Dr. W. A. Bartlett, was with her. When the fire was first detected Mrs. Wheatcroft's secretary, Kate Fattrell, was in the library on the first floor. She rushed upstairs and gave the alarm. When she and the others started to descend they found the stairway ablaze. Nothing daunted, the secretary and the physician carried Mrs. Wheatcroft through the smoke and flames to safety. Stanhope Wheatcroft, the eleven year old son of Mrs. Wheatcroft, also acted with bravery and coolness, and was the last to leave the burning room. Mrs. Wheatcroft was taken to a neighboring hotel and it is expected that she will be entirely recovered from her illness and the effects of the adventure in a few days.

The classes of the school will be continued without interruption. The rooms used for the purposes of the school have already been repaired sufficiently for use, and the pupils will not miss a lesson by reason of the fire.

P. W. L. TO HOLD BIG EXHIBITION.

The Professional Woman's League, that has in the past accomplished great things in the way of bazaars and benefit performances, is seeking new worlds to conquer. To that end the League has leased Madison Square Garden for four weeks, commencing May 5, and purposes holding there a big exhibition, illustrative of what women are capable of in various lines of endeavor. Every field of enterprise into which women have worked their way will be represented, and the visitor's attention will be divided between the many and varied results of their handiwork. English, Dutch, and French kitchens, where edibles of these lands served by attendants in native costume can be procured, will be among the numerous features. Performances are to be given in the Garden's Concert Hall each day of the fair. Aposopos of the League, the February dramatic meeting, to be held at the club house next Monday, will be in charge of Claude R. Motters, instead of Jeannie Winston, as was reported.

THE STOCK COMPANIES.

Barton's brilliant comedy, *A Scrap of Paper*, that has not been seen in Brooklyn since presented by the Keadles a number of years ago, proved an interesting and enjoyable performance produced by the Spencer Stock company at the Park Theatre last week. As Suzanne De Ruesville, Edna May Spooner gave a thoroughly delightful portrayal, playing the role with the buoyancy and exuberance of spirits that is the keynote of its proper delineation. Added to this, she imparted to the character a finished and artistic touch that much enhanced the reputation she has deservedly won in other parts as a skillful comedienne. Augustus Phillips was hardly less successful as Prosper Courmont. His comedy was notably effective because of its spontaneity and naturalness. Cecil Spooner had very limited opportunities as Mathilda, but made the most of them. Robert Ransom was a capital Brismouche, and Walter Wilson a good Baron de la Glaciere. Jessie McAllister did some excellent work as Louise, and the other parts were in the able hands of Olive Grove, Edwin H. Curtis, Harry Kennedy, W. L. West, Rita Villers, and Helen Nixon. The staging, especially that of the second act, showed an admirable regard for detail, and the gowns of Edna May Spooner were notably beautiful. The specialty introduced in the last act by Cecil Spooner and Harold Kennedy contained a very clever original verse by the former, in which the new standing room law was sarcastically regarded. The rest of the specialty was excellent and a considerable addition to the pleasures of the performance. Claude Thardo sang some popular song hits well. The audiences were as large as could be accommodated. This week, that marks the company's first Brooklyn anniversary, Blue Jeans, with every member of the organization in the cast.

Corse Payton's company gave an attractive production of *The Masked Ball* last week, and as usual was rewarded by capacity business. The cast comprised Corse Payton, George Hoey, W. A. Mortimer, Barton Williams, Johnnie Hoey, Rita West, Sadie Radcliffe, Grace Fox, and Marguerite Fields, all regular members of the company. This week an interesting revival of the old standard play, *The Lady of Lyons*, is the bill. A pretty valentine giving the next eight weeks' plays has been issued by Corse Payton.

Blaney's stock company at Blaney's Theatre made the first production in Brooklyn of Howard Hall's new melodrama, *The Fatal Flower*. Last week, to large and well satisfied audiences. The cast included Sidney Toler, D. W. C. Jennings, George E. Martin, John Fenton, Peter Long, E. S. Morey, Alfred Mayo, Marie Curtis, Marion S. Barney, Ethel Milton, and Adele Le King. This week, *The Daughter of the Diamond* King is proving popular.

The Greenwall Stock company at the Columbia Theatre presented *Carmen* last week to larger houses than usual. Valerie Rogers was a success in the title-role, and others in the cast were Rose Stuart, who was again seen to advantage as Zara, as well as Gertrude Reynolds, Louise Meyer, Lillian Thornley, Marie Holbrook, Frank E. Camp, Edward Mackay, E. L. Snader, Frederick Hawley, James A. Bliss, Avon Breyer, John A. Birch, and Pietro Lono. This week *A Trip to Chinatown* marks the final one with the company of Valerie Rogers, who having tendered her voluntary resignation, Isabelle Browne, who is announced as the new leading woman, will make her first appearance with the company Feb. 17.

The Elite Stock company at the Gotham Theatre gave a pleasing performance of *Camille* last week to very good houses. In the cast were Ethel Fuller, Joseph L. Tracy, Edmund Day, Harry MacDonald, Walter Chester, Samuel Page, Rose Watson, Alice Shepard Davenport, and Emma De Castro. This week *The Fugitive*, Ethel Fuller has resumed as leading woman, but is appearing with the company in *The Fugitive*.

It is said Corse Payton will expend \$25,000 on the improvements to the Criterion Theatre, now called Payton's Fulton Street Theatre.

The Stella Chapter of the Eastern Star, the feminine branch of the Masonic order, together with many prominent Free Masons, held a theatre party in honor of Mrs. Spooner and her daughters, who are members, at the Park Theatre, Brooklyn, the evening of Jan. 30. Mrs. Spooner had the house elaborately decorated in Masonic colors, and the affair proved a decided success. Over two hundred and fifty people composed the party, among whom were Mrs. Annie W. MacArthur, grand matron of the State; Mrs. Sarah Murphy, district deputy grand matron, and Police Inspector Thomas Murphy, who occupied a box. After the performance of *Phroso*, that was the play, a sumptuous banquet and reception was given by the order in honor of their sister members. Among those of the company present at this function were Edna May, Cecil and Mrs. Spooner, and Roy C. Blair and Augustus Phillips, who are to become Free Masons shortly. Each made a brief address. The significant fact was disclosed by Mrs. Spooner in the course of her remarks that just a year ago that very day she completed the arrangements to bring her company to Brooklyn. George W. Van Buskirk, worthy grand patron, was the toastmaster, and in his speech of welcome highly lauded Mrs. Spooner and the company upon the worthiness of their efforts.

George Ober has been engaged for the Grand Opera House Stock company, San Francisco.

Harry Glasier has joined the Empire Stock company at Toledo, O.

Frank Sylvester has become a member of the Boyle Stock company at Nashville, Tenn.

The Manhattan Stock company opened its season at the Seattle, Wash., Theatre, Jan. 19 in *The Lost Paradise* and scored an emphatic success. Ralph Stuart and Lansing Howan, the leading people, made big hits, and Louis Morrison, Charles Fleming, Arthur Garre, Louis Frohlf, Frank Sheridan, J. C. Fenton, Elizabeth Stewart, Catherine Coquilts, and Mary Warren also won favor.

The Empire Theatre Stock company, Toledo, presented *Aristocracy* last week in a pleasing, worthy manner. Rebecca Warren, Charlotte Townsend, Will Dean, Thomas P. Jackson, Emil Hoch, Kate Jepson, and others are seen to advantage. This week Harry Glasier makes his debut as leading man of the company in *The Butterflies*.

Eclipse Park, St. Louis, Mo., will open a Summer season of twenty weeks, May 4, with a vaudeville and dramatic stock company. The theatre is at present undergoing extensive alterations and improvements. Walwin Woods, at present leading with Carpenter's For Her Sake company, will manage the park.

The announcement that Edward Harrigan will revive his old Mulligan Guard success with the Durban-Sheeler Stock company at the Grand Avenue Theatre, Philadelphia, has aroused a deep interest in the plan among stock managers.

Edmund Broeze will head the stock company now being organized by Shipman Brothers.

THE ANTI-STANDEE CRUSADE.

Fire Commissioner Sturge sent a letter last week to the various theatre managers of the city warning them of his intention to enforce the law against "standees" occupying the aisles or passageways. Some of the managers obeyed the law, but many others ignored it. J. J. Coleman, business-manager of the American Theatre, was arrested on Tuesday, charged with violating the safety regulation by the use of automatic folding chairs that when compiled projected into the aisles. The case was heard on Thursday, and decision was reserved.

PROFESSIONAL DOINGS.

W. S. Butterfield has bought the Stillman Music Hall, Plainfield, N. J., and will reopen it after making extensive alterations.

Frederick Ranken is at work on the books of a comic opera and a musical comedy.

The production of Paul M. Potter's *Notre Dame* by the Daniel Krehman Stock company at Daly's Theatre, may be made on Feb. 27 to celebrate the centenary of Victor Hugo's birth. The magnitude of the production may cause the opening to be postponed to a later date. George W. Barber, recently with Bertha Gailand, will play the hunchback Quasimodo. J. H. Gilmour will be the priest, Claude Frolio, and Hilda Spang the Esmeralda.

J. Sheldon Landon has become business manager for Herbert Kelsey and Edie Shannon.

Willard Curtis, who closed with Brother O'Brien, will support Minnie Seligman in vaudeville opening in Detroit this week.

Alice Roseland has just returned from Boston, where she has been visiting her daughter, Little Lawson, of the Waldorf and Field's Burlesques at the Boston Music Hall.

Anna Held in *The Little Duchess* had a run of 123 consecutive performances at the Casino. No misrepresentation was employed during the run as to the figures of the record, and the observance of the "one hundredth time" on Friday, Jan. 17, was in exact accordance with the actual data. Between Saturday evening and last night (Monday), when that performer and production were moved to the Harlem Opera House, an addition of twenty-six representations not yet accorded in this city was added to the record. Last evening's performance was "scurried" as the "one hundred and fiftieth consecutive time of *The Little Duchess* in New York," when, as a matter of fact, it was but the 124th time.

The receipts for Mrs. Fluke's entertainment for the benefit of the Summer Rest Society at the Waldorf-Astoria recently were more than \$7,000.

Alice Kasser reports uncommon activity among the stock companies. Many metropolitan successes have been given by them during the past few weeks, including Brother O'Brien, The Little Minister, The Only Way, Two Encutheons, Too Much Johnson, The Masked Ball, and Charley's Aunt. Arrangements are being made, Miss Kasser reports, for new stock companies in Providence, Terre Haute, Ind.; Richmond, Va., and Williamsport, Pa.

Primrose and Dockstader are negotiating for a lease of the Theatre Comique.

Alfred Klein is in a sanitarium at Amityville, L. I., suffering from nervous prostration.

A daughter was born to Mr. and Mrs. Sol Manheimer (Helen Gerard) on Feb. 8.

Little Walter Robinson played at the American last week in *Sapho*. He enacted the part of Joseph with Olga Netherole.

Alderman Oatman introduced in the Board of Aldermen last week an ordinance requiring proprietors of theatres to print upon each ticket its price, and prohibiting the sale of tickets at a price higher than printed thereon.

Frances Harrison is very ill with pneumonia at the home of her sister, at Lynn, Mass.

Fritz Adams has closed a fifteen weeks' engagement with Mitchell Brothers' Lot in New York, and will shortly return to that city.

Frank Henry Gardner, late of Creston Clarke's company, produced *Hamlet* at a special performance at Camden, N. J., Feb. 2. His work was most favorably commented upon.

Marion Chester gave a supper to the members of the An Actor's Romance company Feb. 2, in honor of the eighteenth birthday of her daughter, Beatrice Flint. Miss Flint received many beautiful presents.

Alban W. Farrell recently left The Convict's Daughter on account of illness and returned to New York. D. B. Young has replaced him. Frederick Landes has also left the company and C. C. Barthling and Edward C. Gillespie have joined.

Ola Humphrey (Mrs. Edwin Mordant) has been called to the bedside of her dying father. She left Cincinnati (where she was living with The Fatal Wedding) for her home in Oakland, Cal., last Wednesday morning, hoping to reach there before the end came.

A plan is on foot to bring the famous Jewish actor, Jacob Adler, to one of the important Broadway theatres for a special season this Spring. His performance in the local Jewish theatre have attracted wide attention, and it is planned to give American playgoers an opportunity to see him in several of his most important roles. The enterprise is in the hands of several prominent dramatic critics and managers.

Winchester closed on Feb. 8.

Arthur Bromley Davenport, of Mrs. Patrick Campbell's company, is ill with bronchitis, and has been obliged to retire from the organization. He will sail for England on the Philadelphia on Feb. 15.

Julie Opp will sail for Europe this week. She contemplates making a short tour of the Mediterranean countries for rest and recreation before taking up her work again in London.

Adelaide Fitz Allen sailed for London on the Stoddard last Saturday.

S. S. Underwood closed as agent of All a Mistake Feb. 3, and joined the Kinsey Comedy Company Feb. 6 as business manager.

As Eugene Blair did not play last week, James Day spent the time in Philadelphia. He rejoined the company in Toronto.

Chevalier Emanuel has succeeded Emile Morende as musical director of the Castle Square Opera company.

Franklin Munnell and Ethel Clifton, of the Aubrey Stock company (Eastern) were married at Atlantic City, Jan. 31.

Elouisa Oldcastle, of the For Her Sake (Eastern) company, celebrated her birthday in Troy on Jan. 25. The members of the company made the day a very pleasant occasion for her. Walter Fred Jones, the star, and his wife and other of the players made handsome presents to Miss Oldcastle, and in the evening a supper party was given in her honor. Miss Oldcastle ended her engagement with the company last week and returned to New York.

Mrs. Howard Kingscott (Lucas Clave), the English authoress, delivered her lecture, "What Woman Can Do and What Queen Victoria Has Done," at the Waldorf-Astoria, Friday evening, to a small audience. The lecture was reminiscent and conversational in style. Mrs. Kingscott will tour the larger cities, under the direction of Major Pond.

Sam S. Shubert, manager of the Herald Square Theatre, is convalescing from his recent illness. Ella Dunbar, of Whitney and Knickerbocker's Vada, No. 1, who broke her knee cap recently while alighting from a trolley car in Minneapolis, is now able to be about on crutches, and hopes to reappear with the company shortly.

Charles Lomon has sold a half interest in the Lennon Stock company to Charles Bliss.

Lilli Lehmann will deliver an address before the Vegetarian Society of New York at Carnegie Hall next Friday.

Caroline Butterfield took the role of Madame de Brühl in *A Gentleman of France* at Waldorf's Friday evening. She succeeds Charlotte Walker, who has left to become James K. Hackett's leading woman in *The Crisis*.

The many friends of "Aunt Louisa" Eldridge will be pleased to learn that she is convalescent after a very severe illness from pneumonia. Dr. Killian, who has attended her, says that she is gaining strength daily and is out of danger. She sits up for a brief period daily, and receives her friends.

A son was born to Mr. and Mrs. Gilbert Faust (Eva N. Carr) at Milwaukee, Jan. 29.

Attractions booked at Metropolitan, Postland, Ore. Write or wire George L. Baker, owner.

VAUDEVILLE

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IN FARCE COMEDY NEXT SEASON.

—THE—

ELINORE SISTERS

And a Carefully Selected Company of Recognized Artists, Presenting

The Adventures of Bridget McGuire

LYRICS
MUSIC

—BY—

WILLIAM JEROME
JEAN SCHWARTZ

The Men Who Wrote the Hits of the

ANNA HELD SHOW, SLEEPING BEAUTY AND THE BEAST,
And the STROLLERS

OUR AIM, A BOX OFFICE ATTRACTION.

MANAGERS desiring to play this attraction kindly communicate

WANTED.—Good looking girls that can sing and dance.

Management JOS. F. VION, 42 W. 30th St., N. Y. City.

AN INTRODUCTION EXTRAORDINARY.

Nothing Like It Before Ever Attempted. The First Time in the History of the Theatrical World.

BILLY McCLAIN,

The Celebrated Negro Comedian, after THREE YEARS of undisturbed SUCCESS IN AUSTRALIA.

MR. ERNEST HOGAN
(THE UNBLEACHED AMERICAN) AND
HIS FUNNY FOLKS

In order to give the amusement loving Public a chance to see the wide versatility of this COMEDY GENIUS, Mr. McCLAIN has secured the following plays:

MY FRIEND FROM GEORGIA - - - - - By Mr. Allen Dunn
A COUNTRY COON - - - - - By Mr. Allen Dunn
A HOT TIME IN BLACKVILLE - - - - - By Mr. Scott Marbel
IN OLD TENNESSEE - - - - - By Mr. G. A. Clarke

MR. HOGAN will be supported by THIRTY of the GREATEST NEGRO ARTISTS in the WORLD to-day, carrying Special Memory and Original Paper for EACH production. An outlay of \$25,000.

NOW PLAYING AN EXTENDED ENGAGEMENT IN HONOLULU. Under direction of J. C. Cohen.

ALL Communications ADDRESS to MR. C. A. BURT,
care Metropolitan Theatrical Exchange, Broadway Theatre Building, New York.

P. S.—WANTED TO BUY FIVE CASH, twelve Foxhounds, two Shortland Point, One Irish Dog, one Elk, one Automobile, one Steamer and one Baggage Coach.

AL. SHEAN AND WARREN CHAS. L.
ORIGINAL TRAVESTIES.

On QUO VADIS. On CAPTAIN KIDD.
QUO VADIS UPSIDE DOWN. KIDDING THE CAPTAIN.
Address AL. SHEAN, 35 West 118th St., New York City.

BERT HOWARD and LEONA BLAND

A Feature with Lafayette Show.

KEOUGH and BALLARD

"This team is one of the best seen at Hyde and Schman's."—Brooklyn Eagle.
REILLY AND WOOD SHOW. En route.

EDDIE GIRARD and JESSIE GARDNER

Now touring Orpheum Circuit. Booked solid until May, 1903.

ED. GRAY
"MIMICAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

Address WM. MORRIS, 111 East 14th St.

DOLLIE In Vaudeville **HARRY**
MESTAYER

Address WILLIAM MORRIS, 111 East 14th St., New York City.

JAS. F. DOLAN **IDA**
AND LENHARR

IN JAS. F. DOLAN'S (the author of A High-Toned Burglar) ROARING FARCE, TAKING CHANCES. A STORY—BRIGHT DIALOGUE—A GOOD FINISH, and—well, I guess that's about all.

En route with Hyde's Comedians.

HOMER LIND HOMER LIND

IN THE

VAUDEVILLE CLASSIC

Gringoire, The Street Singer.

An Ideal Illustration of the Progress in Vaudeville.

TIME FILLED. Will be produced at the Tivoli, London, June 30th.

WILL Halliday AND PAUL Quinn

In their new act,

THE FUNNY MR. DOOLEY

"Title Protected."

Principal Comedians in Gus Hill's real show,

HAPPY HOOLIGAN.

"And there's no ruts on it, either."

En route.

THE MAGNETIC SISTERS HAWTHORNE

Sail for England May 1, 1903. Another new song by Leslie Stuart, author of Florencia, in preparation.

Whitney Warner Publishing Co.'s FIGHT FOR THE GIRL YOU LOVE. CHEOLE SELLER.

Magnificent New Scenery, Startling New Costumes. The delectable and most beautiful act in Vaudeville.

Claude Thardo **SIDE WHEELER**

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite at the Park, sang with his usual success. Brooklyn Standard-Union. Claude Thardo made a big hit with his new comic song, "I Just Can't Help from Lovin' Dat Man."—Brooklyn Citizen. When May Spencer in illustrated songs and Claude Thardo in repartee, during intermissions, were heartily received and were forced to respond to numerous curule calls.—Brooklyn Times. Claude Thardo was also heard in two latest comic songs and he made his usual hit.—Brooklyn Eagle. 40 Weeks as a stock singer.

BERT COOTE

Opens Empire, Holloway, London, Feb. 24. Booked solid, England, America, Australia, until July, 1903.

E. WARNER & CO., Sole Agents, 30 Wellington St., London.

Good bye, everybody. Don't steal my act while I'm gone.

FRED NIBLO "The American Humorist."

Author of the following successful plays: Ben Hur, Quo Vadis, The Christian, Dr. Jekyll and Mr. Hyde, L'Alphon, Arizona, Lovers' Lane, Uncle Tom's Cabin, Sapho, Zaza, and was going to write Under Two Flags, but this party, "Ooda" got under first.

(Have two weeks open in 1906 Wide awake Managers write or wire.)

TOM LEWIS AND SAM J. RYAN

ABSENT?

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper—Weekly.

401 STRAND, W. G.

VALEEVILLE

Is engaged for next season with **THE EMPIRE VAUDEVILLE CO.,** Management
L. M. EIRICK.

WHAT THE CLEVELAND PAPERS SAID:
 "The act that won the audience's favor most emphatically was that of Maudie Nugent, with her daintily rendered songs and her magnetic method of declaiming them. Her personality seemed to please irresistibly."
 —*Cleveland Leader*.
 "The Man Who Broke the Bank at Monte Carlo" is not at the Empire this week. But Maudie Nugent, the young woman who wrote "Sweet Rosie O'Grady" is there, and she made a hit last night with her songs, which, thank goodness, are not eon songs.—*Cleveland World*.

Wonderland Theatre, Detroit, Week of Feb. 10.

way, was the only theatre in that town able to give its advertised matinee on Feb. 3, the day of the big blizzard in Canada.

city man and electrician. The advance brigade will consist of four agents. Managers may write Jack Walters as per route of the Side Tracked company.

The Factory Girl, A Wayward Girl, Broken Hearts and The Little Mother, are some of the attractions that Sullivan, Hays and Woods announce for production next season.

Margaret Timmons, the four months old daughter of Mr. and Mrs. George Timmons, made her professional debut with the Lillian Mortimer company Jan. 26.

H. Walter Van Dyke: "Frank James was called away from my Acrona, the Deont company on account of the serious illness of his mother, Mrs. Samuels, of Kansas City. Mrs. Samuels is a century-nine year old."

Miss Gannell, leading soprano with the Grand Franklin Stock company, is meeting with much success.

Barson and Bailey animal trainers have a wonderful exhibition of horse training in Paris reveal before the office of the French Army quartermaster the city.

G. W., care of this office, says that he has a talented, capable, ambitious, good-looking young woman who are desirous of securing stately engagements.

George Oiler will open on Feb. 17, at Morosco's San Francisco, for a stock starting commencing during which he will sing his original comedy songs, comedies, and romances. A Midnight Bell, Comedies, Romances, A Runaway Colt, and Broadway The House that Jack Built.

Edgar Smith's rural comedy-drama, Home, is a home, which was an artistic success, but was hampered by the lack of good location, may be made a responsible manager, with good time at his name. The Indulgences of this play by the University of Washington, Rochester, Jersey City, New York, Bridgeport, and Syracuse were positive. The Miner Little Company has a full line of paper for sale. Mr. Smith may be reached care of Weber and Fields' Music Hall, New York city.

Frank E. Morse, in advance of Jan. of the New Ranch, will be at liberty after Feb. 18, on the company's season will come to an end and the company invites offers for the rest of the season.

Manager E. Morgan has time open after Feb. 15 for the Music Hall at Millford, Mass.

The Packard Theatrical Exchange, 1384 Broadway will organize and place stock companies on percent or certainty, and furnish plays on the same basis.

Kedlar, the magician, repeated his last season's success at McVicker's Theatre, Chicago last week. He commanded approximately \$10,000, writes Manager Du McAdoo.

Thompson and Lawman have engaged Oliver to handle to play the leading role in in Louisiana, a sensational melodrama by Robert Lowmyer, & company in to be produced by the Kansas City & Company and appear in twenty stanzas, by the Show Printing Company and the Ackerman and Company, published, Marguerite Cross, Lake Catherine Dixon, Robert Lowmyer, Oliver Scott, A. M. Ford will be others of the company.

Glen Seymour, playing heaven and character, disengaged, owing to the closing of the Alvin J. company at Lexington, Ky., on Feb. 1.

C. Jay Williams, having fully recovered the loss of his voice, invites offers for dialect comedy roles.

George Totter Smith has taken office in The Music Hall at Millford, Mass.

The new theatre, the Iowa, at Ottawa, O., open on Monday, Feb. 17, with the Colonial company, from the Conservatory of Music, Toledo. The opening bill will be La Mascotte.

Frank Smithson, stage director, is open to new productions. His address is 243 West Twenty-Second, New York.

The theatre at Conestoga, Pa., has been improved by building and with an entire extension, and increasing the bill seating facilities of the theatre. Conestoga is a beautiful city of 15,000 in addition to the city of 15,000. The theatre is in the hands of Fred Robin, the manager of the theatre, is looking the better class of attraction. He will be in New York during the summer. Interest of his home, and several others he will visit.

Some of the Bar E Ranch can be leased, with the property, etc., for the season of 1907. Forbes Neumann, Syracuse, N. Y.

In consequence of the closing of in a Woman's Joseph Clark will be at liberty after Feb. 15.

The Powell Opera House, Fair Haven, Vt., few nights open in February and March.

The Pittsford Grand, Centralia, Ill., has open in February, March and April. George L. F. is the manager.

MUSIC NOTES.

Ignace Federwasi opened his American tour Jan. 6.

Sam Franco and his orchestra gave a concert at Ocean Theatre last Tuesday afternoon.

Flashed, the boy violinist, made his American debut, at Carnegie Hall.

Marcella Southwick gave a song recital at the Hall, Feb. 3.

In consultation with numerous requests, F. J. Vandenberg of the New York Symphony Concerts, under the direction of Gustav Union Hall, has rearranged the programme heretofore announced for the next concert to be given on Friday, Feb. 21, and the concert will include Mendelssohn's Violin Solo, an "Airs," consisting of Mendelssohn's Overture, "The Overture," Mendelssohn's "Lohengrin," Wagner's "Tannhauser," March of Wagner, Susan I. Lawrence, will assist at the concert, offering Handel, Brahms, and Schubert.

SAID TO THE NEWS.

BRITISH BUREAU: "The De Vera, St. George's, was called for Feb. 5 at 10. The actor, and advertised as being under the management of the Bismarck. We never heard of any until a newspaper contained report of his death. It was announced that the Bismarck is trying to locate by our reputation in the United States. I look the home independently."

HARRY HARRISON: "The Delmonte Opera, Delmonte, Pa., is not included in the circuit. I look the home independently."

J. WALLACE CLEVERTON: "My attention was called to a statement that the wife of George Cleverton was a wife. Permit me to say company is not presenting, and has not played of that title."

THE PRICE OF HONOR.

Samuel Blair is actively engaged in great melodramas. The Price of Honor, for example, and that artist will make duplicates of the success in a big department store in this city and elsewhere of Trinity Church and the in the Temple. Little Walter Edwards, of the Trinity Church, has been engaged to church choir in The Price of Honor.

Born.

FAUSTY.—A son to Mr. and Mrs. Gilbert N. Carri, in Milwaukee, Wis., Jan. 26.

THANFINGER.—To Mr. and Mrs. Edwin (Gertrude) Homan, a son, on Jan. 21, at Wis.

MANHEIMER.—A daughter, to Mr. and Manheimer (Helen Gertrude), on Feb. 3.

Married.

HARRITT-CHURCH.—Timothy E. Harritt (McMahon) and Bertha T. Church (Bryant) in St. Louis, Mo., Feb. 2.

MINNELL-CLAFTON.—Frank Minnell Clifton, at Atlantic City, N. J., on Jan. 21.

PARKE-ASHAR.—Fred Parke and Ashar, on Jan. 12.

SIMPFERNAN-JACKSON.—J. Fred Simpson and Ethel Jackson, in Philadelphia, Pa., on Jan. 12.

Died.

FAUSTY.—Mrs. L. A. Faust, at St. Paul, 21.

GILBERT.—Estelle Gilbert, in St. Louis, 4, of pneumonia, aged 22 years.

HAYS.—Fannie Eaton Hays, in New York, Jan. 21, and 21 years.

HOTELLY.—Grace Hotelly, at Bristol, Feb. 6, of heart failure.

MERRILL.—James Merrill, in Gloucester, on Jan. 18, and 23 years.

GLINGER.—Minerva May Glinger, in St. Louis, of pneumonia, aged 22 years.

POWERS.—Miss George Powers, in St. Louis, 21, of pneumonia, aged 22 years.

BAUER.—Charles Bauer, in New York, 21, of pneumonia.

VILONA.—Femelia Vilona, at Mount Vernon, Feb. 3, of heart disease and rheumatism.

VAUDEVILLE

VAUDEVILLE.

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*Week of Feb. 20,
Duquesne Theatre,
Pittsburg, Pa.*

"HAPPY" FANNY FIELDS

WINTER GARTEN, BERLIN.

Month of February. Agents, Warner & Co.

4 Musical Colbys
(COLBY FAMILY)
A Feature with Hyde's Comedians (2d Season)

Re-engaged, for next season. A few weeks open for first-class engagements in April, May and June.

EXQUISITE HARMONY AND DAINTY COMEDY.

Columbia Theatre,
Cincinnati, Ohio,
this week.

Olympic Theatre,
Chicago, Ill.,
week Feb. 17.

Haymarket Theatre,
Chicago, Ill.,
week Feb. 21.

"JESS" DANDY
Will accept a few choice Summer engagements.
Ready to book for next season.
TIME ALL FILLED.
 Address always, Tremont, N. Y. City.

"The Little Fellow in a New Act."

JAMES J. MORTON

This week in Detroit, and next week, too.

I have one of the most comical stage cut ups now out. Would be pleased to hear from some fellow with as much money as I have nerve
P. S.—Is on paris Francon, no trouble to show goods. "Bad boys, keep away from the juke counter."

CHARLES HORWITZ
(OF SORWITZ AND BOWEN),
AUTHOR OF THE SEASON'S HIGHEST HITS IN VAUDEVILLE.
The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in *A Matrimonial Substrata*, Gracie Emmett and Co. in *Mrs. Murphy's Second Husband*, Everett and Reed in *A Double Boy*, Mr. and Mrs. Tony Farrell in *An American Duke*, Mack and Elliott in *The New Millionaire*, Baker and Lynn in *The Electric Boy*, and numerous other comedians. For terms, or plays, sketches, monologues, etc., address
CHARLES HORWITZ, care Shapiro, Stern-Zeln and Van Tilzer, 45 W. 50th St., N. Y.

features. The World's Trio, the Althea Twin Sisters, Dolphina, and Macart's dog and monkey circus filled the bill.—Selwyn Theatre (P. F. Ross and Co., managers): Weber's Parisian Widows gave 3-4 the best burlesque bill seen at the house since the opening. 4-5, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-410, 411-412, 413-414, 415-416, 417-418, 419-420, 421-422, 423-424, 425-426, 427-428, 429-430, 431-432, 433-434, 435-436, 437-438, 439-440, 441-442, 443-444, 445-446, 447-448, 449-450, 451-452, 453-454, 455-456, 457-458, 459-460, 461-462, 463-464, 465-466, 467-468, 469-470, 471-472, 473-474, 475-476, 477-478, 479-480, 481-482, 483-484, 485-486, 487-488, 489-490, 491-492, 493-494, 495-496, 497-498, 499-500, 501-502, 503-504, 505-506, 507-508, 509-510, 511-512, 513-514, 515-516, 517-518, 519-520, 521-522, 523-524, 525-526, 527-528, 529-530, 531-532, 533-534, 535-536, 537-538, 539-540, 541-542, 543-544, 545-546, 547-548, 549-550, 551-552, 553-554, 555-556, 557-558, 559-560, 561-562, 563-564, 565-566, 567-568, 569-570, 571-572, 573-574, 575-576, 577-578, 579-580, 581-582, 583-584, 585-586, 587-588, 589-590, 591-592, 593-594, 595-596, 597-598, 599-600, 601-602, 603-604, 605-606, 607-608, 609-610, 611-612, 613-614, 615-616, 617-618, 619-620, 621-622, 623-624, 625-626, 627-628, 629-630, 631-632, 633-634, 635-636, 637-638, 639-640, 641-642, 643-644, 645-646, 647-648, 649-650, 651-652, 653-654, 655-656, 657-658, 659-660, 661-662, 663-664, 665-666, 667-668, 669-670, 671-672, 673-674, 675-676, 677-678, 679-680, 681-682, 683-684, 685-686, 687-688, 689-690, 691-692, 693-694, 695-696, 697-698, 699-700, 701-702, 703-704, 705-706, 707-708, 709-710, 711-712, 713-714, 715-716, 717-718, 719-720, 721-722, 723-724, 725-726, 727-728, 729-730, 731-732, 733-734, 735-736, 737-738, 739-740, 741-742, 743-744, 745-746, 747-748, 749-750, 751-752, 753-754, 755-756, 757-758, 759-760, 761-762, 763-764, 765-766, 767-768, 769-770, 771-772, 773-774, 775-776, 777-778, 779-780, 781-782, 783-784, 785-786, 787-788, 789-790, 791-792, 793-794, 795-796, 797-798, 799-800, 801-802, 803-804, 805-806, 807-808, 809-810, 811-812, 813-814, 815-816, 817-818, 819-820, 821-822, 823-824, 825-826, 827-828, 829-830, 831-832, 833-834, 835-836, 837-838, 839-840, 841-842, 843-844, 845-846, 847-848, 849-850, 851-852, 853-854, 855-856, 857-858, 859-860, 861-862, 863-864, 865-866, 867-868, 869-870, 871-872, 873-874, 875-876, 877-878, 879-880, 881-882, 883-884, 885-886, 887-888, 889-890, 891-892, 893-894, 895-896, 897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-92

OUTRIPPO, NICH.—The Avenue presented 3-4 Henry Kendall, the Howers, Charlie Vance, Phila and Emma, Fay and Clark, Nat. and Ella, G. and E. and Charles and Mary. On Jan. 20-21—The Gay Orchard in Pashville Intelligible 10-15.—Miss Howard's co. provided entertainment at the Empire 2-4. Miss Howard, Fanny Da Costa, Amy Nelson, Clara Shelden, John Larcher, J. C. Ross and Charles Sullivan. On the 22nd—The Rose and the Barretts Brothers, Garwood and Gilman, and Frankie Bennett contributed.—Manager Moore's double bill at the Empire 2-4 showed Woodward's souls, the two good girls Gertrude, Gertrude and Gertrude, The Little Girl from the South, Dorothy Walker, Gardner and Vincent, Burton and Boudier, The Girl with the Ashen Hair, Bert Costa, Miss Griffin, and L. M. Morrison in A Supper for Two, the Three Pines, Stratford, the

READING, PA.—Dick (Ondrick and Brownell, manager): The Trans-Alps. The Empress gave a good performance to crowded houses Jan. 20-21—The Daylight Station, Rita Victoria, Wrecks and Wreckage, the Three Sisters Dumber, Michel and Watson, Clara and the Countess Brothers, Little Egypt's co. to leave Monday 3-4.

BRIGHTON, MASS.—Opera House (Percy Chase, manager): The Earlsboro. Susan Tompkinson and six 2-4; fair house. Clever act 2-4. The Three Girls, Tinkle and Walsland, Maria Swallow, Joseph Terry, Charles Harris, the Rolando, Mitchell and Love, the Three Girls, Charles Whiffles, Ada Henry, and La Belle Marie.

SISTERSVILLE, W. VA.—Colossus Theatre (George K. Byrne, manager): The Daylight Station.

[illegible]

ST. PAUL, MINN., Star Gilder and White, In-
sured: W. H. Shaw, messenger; The Dorsey Extrava-
ganza, gave a splendid entertainment to large patron-
age. L. O. Shaw, the Gilder Brothers,
Hitchell and Cole, the Kerkens, the Graham Thrope,
Ford and Dot West, and
GEORGE H. COLGRAVE.

SPRINGFIELD, MASS.—New Glasses (F. F. Shaw and Co., managers): West 3-3; Valletta's Room, upstairs and downstairs were the favorites. The Young Austria, and the girl basket-ball players were

[illegible]

PITTSBURGH, PA.—Harry Bryant's "Burlesques" were at the Academy 2-3. The Klugeans gave a show of their own. The "Burlesques" were well received. Low Palmer's union initiatives and the Perry and Burns Trio were others. —The December

Robert Duffey, Eleanor Falk and co., Frank Jerome, Gillian Walton, Johnson and Willis, and the burlesque, "We're Fast," to E. R. O. 3-6.

and Catherine; Alex Wilson, the Yalta Post, and
Win Collins S-S; his business, Per 10-15; Traylor and
Wincola, Pitt and Meade Woods the Expediting Firm,
Mildred Butler, the Four Husbands, Allen Wachtman,
and the Youngs Austins.

TORONTO, CAN.—Shen's (M. Shen, manager):
The Rosset Brothers drew well S-S. Others were
Laddie Furber and on the revolving stage, W. H.

SYRACUSE, N. Y.—Restable Thomas (C. S. 24)

LAWRENCE, MASS.—Queto (Art Haynes, manager); MIB 3-2; Ladies' Wreckers (Clare and Gaudy, James W. Wincham, Milton Rinaldi, Harry J. G. Zeno and Hilda, George Freeman, and Valter and Evelyn); business tag. For 10-15; then December. Miscellaneous; see Barr, and Saville Brothers.

STOCKTON, CAL.—The Army Theatre had a splendid MIB Jan. 20, 21.

[illegible]

ATLANTIC CITY, N. J.—Frank's Opera Pier (J. L. Young, president): Charles Warner and Anne Caldwell in *The Ruston* on Ruston; Smith and Chabola in *Brown and McQueen*; Al. Everett, Loney Marshall, and the virtuash *S-S*.

RICHMOND, VA.—Situs Gabe Wells, manager: Bill *S-S*; Adele and her Hoss, Thorne and Corbin.

WARTFORD, CONN.—F. F. Shaw and Co., of Watertown and Scotchfield, have leased the Coliseum and will offer vanderbills, opening 10-15 with a bill headed by Low-art's elephants.

WEST SUPERIOR, WIS.—Gus Theatre W. A. Campbell, newsdealer and manager; Week 3-4: Eddie and Buster, the Lobellias, Tommy White, Marie Curtis, Kate Hale, and stock.

ATLANTA, GA.—New Star John R. Thompson, manager: Business grand 3-4.—**THEATRE:** Work on R. Coler Anderson's new vaudeville house is being pushed rapidly.

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WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager); J. H. Stoddart in *The Bonnie Brier Bush* Jan. 31 drew one of the most enthusiastic audiences of season; Quo Vadis 1; light business. Pittsburgh Orchestra 3, 2 o'clock hours; Quo Vadis 1; fair business. Lovers Lane 16, York State Folks 12, 12.—**GRAND OPERA HOUSE** (Charles A. Feinler, manager); Schiller Stock co. closed successful week 1 with Dangers 12, 2 o'clock hours; Quo Vadis 1; good business. Parka of the Blue Ridge 23; good business and production. A Run on the Bank 6-8. Lafayette Show 10-15.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager); Are You a Mason? 17; excellent business; fair performance. Quo Vadis 1; good business; excellent performance. Vogel's Minstrels 12. From Prison 14. Uncle Sam 19. Two Merry Trumps 21. Payton Waters' Comedy co. 24-March 1.

FAIRMONT.—GRAND OPERA HOUSE (Hornor and Farland, managers); Barbara Frietchie Jan. 30; performance and business good. Robert Downing 1. Vogel's Minstrels 5. Lafayette Show 7. Jess of the Bar Z Ranch 10. West Virginia University Glee Club 11. Van Dyke and Eaton co. 10-21. The American Girl 24.

FALKENSBURG.—AUDITORIUM (W. E. Kemmerer, manager); The Little Minister Jan. 30 to big house. The Hotshot Cabin in Dixie 31; fair performance; big house. A Breezy Time Jan. 31; good co. and house. Quo Vadis 1 pleased large house. Vogel's Minstrels 12. King of the State Folks 14 (return) 11. Two Little Vagrants 12.

HUNTINGTON.—THEATRE (Joseph R. Gellick, manager); King Dodo Jan. 29; largest business of season; co. excellent. Ruth Peoples deserves mention. Are You a Mason 31 pleased big house. Schiller Stock co. 24.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, manager); The Little Minister Jan. 29; satisfactory performance; fair house. A Bunch of Keys 30 pleased small house. A Breezy Time 3 dissipated poor audience. David Garrick 4 (local) to capacity.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager); A Breezy Time Jan. 31; performance and business good. Robert Downing in The Gladiator 4; excellent performance; good business. Grimmer-Gellar Duo 12. The American Girl 24.

MILLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager); Conroy, Mack and Edwards co. Jan. 27-1 pleased large audiences. Knobs of Tennessee 6.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager); A Breezy Time Jan. 31 pleased fair house.

MONONGAH.—COLBIEM OPERA HOUSE (Carl Curry, manager); A Breezy Time Jan. 29; large house; performance excellent. Campbell Stock co. 6.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager); A Runaway Match Jan. 30 drew large co. and house. Quo Vadis 1; good business. ITEMS: Anne Scribner of the local Harvest Dramatic Club, of the University of Wisconsin, is the third member of that organization to adopt the profession this season. Walter Emerson Williams, latterly playing Ed Otis Skinner, and Miss Scribner made her professional debut in Lovers Lane at McVicker's Theatre, Chicago, playing Mrs. Lane—William Helm (W. Helm Calvert), of the Actors Equity, has been recuperating from an illness of several weeks' duration.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager); Walker Whitehead in The Merchant of Venice Jan. 30 pleased large house. The Christian 3. At the Old Cross Roads 4. Hello, Bill 10. The Strife 12. The Telephone Girl 24. Von Yonson 24. The Girl from Martin's 27.—**MUSIC HALL** (E. O. Alvord, manager); Dark.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber and H. E. Potter, managers); Blanche Walsh in Janice Meredith Jan. 30; large house and business. Crooked Hearts 12. Lovers Lane 1. A Poor Relation 3; performance and house good. Nathan Hale 7. The Telephone Girl 13. At the Old Cross Roads 17. When We Were Twenty-one 20. Peaceful Valley 21.

WAUBSAU.—GRAND C. S. CONE, manager; A Peaceful Valley Jan. 29; fair house and performance. Max Heinrich and Daughter (Tuesday Musical Club) 30; good house; excellent performance. The Gay Mr. Goldstein 2; excellent co.; good business. The Telephone Girl 3; A. R. Jones 5; S. R. H. Co.; fair performance. Side Tracked 13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager); Blanche Walsh in Janice Meredith Jan. 31. Side Tracked 2, good audience placed well. A Poor Relation 3; performance and house fair. Nathan Hale 7; performance. Nathan Hale 7.—ITEM: George H. Mitchell, of New York, was here 2, called by the death of his father.

WATKINS.—TURNER OPERA HOUSE (R. B. Newman, manager); Mother MacDowell 5. Walker Whitehead 3 postponed. The Telephone Girl 12. Martin's U. T. C. 19.—**CONCORDIA OPERA HOUSE** (O. C. Wertheimer, manager); Kinodrome Jan. 29; fair house.—ITEM: The Band and Orchestra of the First Lutheran Church of Oshkosh 12.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager); The Christian Jan. 29; excellent performance; large house. Nathan Hale 5. Walker Whitehead 7. At the Old Cross Roads 12. Saturday U. T. C. 17. The Telephone Girl 24. Von Yonson 24. O'Neill 24. Peaceful Valley 28.

MANTOWOC.—TURNER'S OPERA HOUSE (Ed Schmitt, manager); The Gay Mr. Goldstein Jan. 29 to large and pleased audience. A Poor Relation 3. Kinodrome 3.—ITEM: The cartoonist given by the Opera House (Stephen Crane) and performance. Ritchie 4. Large and pleased audience.

NELLOTT.—OPERA HOUSE (R. H. Wilson, manager); Side Tracked Jan. 31; fair house. Barney Gilmore in Kidnaped in New York 12. The Telephone Girl 13. David Harum 14.

GREEN BAY.—THEATRE (John R. Arthur, manager); The Christian Jan. 29; satisfactory performance; fine house. Duke's Band 12. Concerts and recitals; full orchestra. Lovers Lane 1. A Poor Relation 3. Tracked 9. At the Old Cross Roads 14.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhoad, manager); A Day and a Night Jan. 28 to good house performance excellent. Nathan Hale 3 to full house performance excellent. When We Were Twenty-one 2. The Telephone Girl 6.

BELLE CITY.—OPERA HOUSE (C. J. Foley, manager); Lost in the Desert Jan. 29; light stringency; good production. Kidnaped in New York 12 to large and deserved patronage. Nathan Hale 5. David Harum 14.

SHEBOYGAN.—OPERA HOUSE (J. R. Stoddard, manager); The Gay Mr. Goldstein Jan. 30 to good house. Kinodrome 3-4 to large audience. A Poor Relation 3.—ITEM: The cartoonist given by the Opera House 2. Fair success.

KAUKAUNA.—GRAND OPERA HOUSE (J. Leach, manager); East Lynne Jan. 29; good performance; fair audience. Gridley Concert co. 1 (audience 5). Mary's Society; packed house. Von Yonson 24. The Telephone Girl 14. Par's Canadians 19.

PORTAGE.—OPERA HOUSE (A. H. Curran, manager); People's Players Jan. 29-30 to good business. The Gay Mr. Goldstein 7. The Rich Man 10. When We Were Twenty-one 19. Martin's U. T. C. 2.

GRAND RAPIDS.—GRAND OPERA HOUSE (E. J. Whitney, manager); A Poor Relation 3; good house; excellent performance. Too Rich to Marry & Side Tracked 13.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager); The Christian 1; fine production; good house. At the Old Cross Roads 5. Hello, Bill 10. The Telephone Girl 22. Von Yonson 24.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager); A Poor Relation 3. Kinodrome 3. Lovers Lane 1. The Telephone Girl 24. Von Yonson 24. At the Old Cross Roads 19.

NEW LONDON.—GRAND OPERA HOUSE (E. Lintay, manager); Tommorrow's Partner Jan. 29; good business; fair house. Towns' Picture Play 31 to good business.

EAU CLAIRE.—GRAND OPERA HOUSE (Cl. B. Moss, manager); The Gay Mr. Goldstein 3; light business; co. good. Blanche MacDowell 4. Side Tracked 11. The Strife 12. The Telephone Girl 13.

SABADO.—GRAND OPERA HOUSE (F. R. Smith, manager); The Telephone Girl 24. Good co. and house. The Gay Mr. Goldstein 4. Band concert (local) 10. Joe Novelly co. 10.

L.A. CROSS.—THEATRE (J. Shea, manager); Keller Jan. 28 pleased large house. Royal Italian Band 21 to good business. Tommorrow's Partner 1 September 10.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hummel, manager); Douglas May co. Jan. 21 pleased large audience. De Shady Knott co. 3 & 4.

PLATEVILLE.—OPERA HOUSE: Ecco, musician 1; fair house pleased. Steinson's U. T. C. 11 under management was Grable.

REPORT.—STONE'S OPERA HOUSE (L. S. Johns, manager); Minstrel (local) Jan. 29 to S. R. H. Co. & Poor Relation 4; small audience; good co.

DUNDELL.—BERARD OPERA HOUSE (Emil Kaur, manager); A Poor Relation Jan. 30; fair business; good co. and house. Side Tracked 13.

LAKE CHARLES.—GRAND OPERA HOUSE (Chas. Kaur, manager); A Poor Relation Jan. 30; fair business; good co. and house. Side Tracked 13.

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A word of praise is also due James Durkin for his excellent work. — *Post-Dispatch*, St. Louis, Sept. 25, 1901.
Murray Thorpe, well done by James Durkin, is left to the contemplation of his failure. — *Republic*, St. Louis, Sept. 25, 1901.
Others in the cast who filled their parts to satisfaction were — and last but not least, James Durkin as Murray Thorpe. This latter gentleman played with a fine sense of detail and of finish. — *Nebraska State Journal*, Lincoln, Dec. 7, 1901.
James Durkin, as Murray Thorpe, played his part excellently. — *Daily Argus-Leader*, Sioux Falls, S. D., Dec. 15, 1901.
A very pleasant word is due James Durkin for his satisfactory performance of the unlovely Murray Thorpe. — *Deaver Post*, Dec. 24, 1901.
Aside from Tim Murphy, the characters playing their parts especially well were James Durkin as Murray Thorpe — *San Antonio Light*, Jan. 2, 1902.
The entire company is so uniformly good that no mention is hardly necessary. In passing, however, it may be added that one of the younger members of the company, James Durkin, has all the earmarks of a coming excellent actor. He has a good stage presence and his methods indicate careful training. — *Louisville Commercial*, Jan. 5, 1902.
James Durkin was a most satisfactory Murray Thorpe. — *Commercial*, Memphis, Jan. 11, 1902.
James Durkin as Murray Thorpe was splendid. — *Scholar*, Memphis, Jan. 11, 1902.



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Eva Taylor as Marie, the girl with the marble heart, does some remarkably good acting. — *Boston DAILY ADVERTISER*, Jan. 23, 1902.

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The honors of the play go to Miss Lawrence and Miss Walker. To see the former do a clag, and do it well, and the two of them make an exit in a high-spirited cakewalk is worth a journey. The "fun" was a complete surprise last night, and when the audience caught its breath both the clag and the cakewalk were heartily enjoyed. However, that because of their imperfections should not be permitted to cloud the half dozen scenes in which both actresses appear to great advantage as serious performers. — *Washington STAR*, Feb. 4.

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was the nurse and deserves a great deal of credit for her delineation of the role. Lady Winchester's part was the offering of the Bellows Stock Company at the Lafayette last night, and from some standpoint it is the best offering ever at the theatre during the present season. Viewed as a production it is superb, the stage settings being both delicate and tasteful. Mrs. Thomas Barry attracted the most attention. In her part, the Duchess of Berwick, she made one of the bits of the season. She gave a heavy dash to her work that at once stamped her as a finished and capable actress.—THE WASHINGTON POST.

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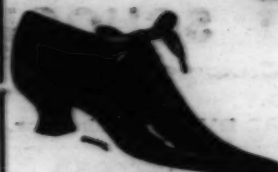
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